

# Elementary English

*A Magazine of the Language Arts*

OCTOBER, 1958

READING

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WRITING

•

SPEAKING

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LISTENING

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SPELLING

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ENGLISH USAGE

•

CHILDREN'S BOOKS

•

RADIO AND

TELEVISION

•

AUDIO-VISUAL AIDS

•

POETRY

•

CREATIVE

WRITING

*Rose Fyleman*



*The Acorn Tree*

*By Valenti Angeli*

*Organ of the National Council  
of Teachers of English*

# Elementary ENGLISH

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### *By Way of Introduction . . .*

Professor ELIZA P. SHIPPEN, a newcomer to our pages, received the degree of Master of Arts from Teachers College, Columbia University, in 1928, and the degree of Doctor of Philosophy from the University of Pennsylvania in 1944. She enjoyed many years of teaching experience in the public elementary schools of Washington, D. C., Miner Normal School, and Miner Teachers College, Washington, D. C., from which she retired in 1954. She is a member of the Modern Language Association, the College English Association, the National Education Association, the American Association of University Women, and other educational organizations.



Professor FRANK U. FREEMAN provides us with useful information about current practice in making the transition from Manuscript to cursive writing. It would be interesting to learn what reasons school people give for making the transition at all.



Mr. EDWARD FRY, who directs the Loyola Reading Clinic, has been on the Loyola staff for the past three years.

Before coming to Loyola, he taught reading improvement courses for employees and executives of various local industries, such as Hughes Aircraft and Rand Corporation.

He holds a Bachelor's Degree from Occidental College and a Master's Degree from the University of Southern California. He is currently working on a reading test project.

Mr. WARREN JOHNSON, who collaborated with him in the preparation of the reading list teachers in the reading program of the Glendale, Cal., High School. He has a master's degree from Stanford University.



We welcome to our pages a British colleague, Professor HUNTER DIACK, whose work in primary reading has attracted considerable attention in this country. His current article sheds additional light on the Theoretical basis for his approach.

The names of LUCILLE SCHOOLFIELD and JOSEPHINE TIMBERLAKE are associated with the Phonovisual Method of teaching reading, a combination of the phonic and visual approaches. They are teachers in the Primary Day School, 7300 River Road, Bethesda, Maryland.



Mrs. ELOISE S. BERRY, who wrote the article on children's creative writing, received her master's degree from Florida State University this year.



Interest in individualized reading programs continues high. The article by CHARLOTTE L. MILLMAN reports gratifying results from the individualized procedures.



The challenging article by ELEANOR PORTER was written as a paper for Dr. Leland Jacobs' class in the Language Arts at Teachers College, Columbia University.



Mrs. LILLIAN H. FJELSTED has been elementary supervisor of South Sanpete School District (Manti, Utah) for thirteen years. She has just been elected a member of the Council's Board of Directors, representing the Elementary Section.



Attention is invited to the Council letter by HELEN F. OLSON and the truly amazing array of offerings included in the program of the Council's convention at Pittsburgh. All teachers of English who can attend the sessions are urged to do so.

We welcome in this issue the new editor of "Books for Children," Mrs. MABEL F. ALTSTETTER. The work of selecting and reviewing such a large number of children's books each month is arduous indeed. Mrs. Altstetter is a worthy successor to the distinguished May Hill Arbuthnot. With the able assistance of MARGARET MARY CLARK, we are sure she will maintain the high standards that have been set for this department.

# ELEMENTARY ENGLISH

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No. 6

ELIZA P. SHIPPEN

## Rose Fyleman

Never again will the "poet of the fairies" return to America to enchant her youthful and adult audiences as she did in 1929-1930 and 1931-32. Surprising it was to find in the columns of the London *Times* of August 2, 1957,<sup>1</sup> the obituary of one of our best-known children's poets, Rose Fyleman, a prolific writer and lecturer.

It is not my purpose to give all the incidents of her life or to enumerate her long list of over sixty publications ranging from *Fairies and Chimneys*, 1918,<sup>2</sup> to *Play Games for Children*, 1955.<sup>3</sup> But a few details will throw light upon her poetry, to which I shall confine my attention.

Born of Jewish parentage in Nottingham, England, in 1877, Rose Fyleman began writing verse when she was a child and even had one poem printed in a local newspaper. Since her parents wished her to become a teacher, she attended University College at Not-

tingham for two years, but failed in Greek and mathematics. Feeling "disgraced,"<sup>4</sup> she left college and "started with the assistance of my [her] sister a little school for small children." "And I really think," she says, "it was this circumstance that more than anything else determined my final career. . . ."<sup>5</sup>

After it was discovered that she had a good voice, she, with the financial aid of her aunt, studied singing in Paris, Berlin, and London. Subsequently she received the A. R. C. M. diploma in music from the Royal College of Music in London and made her "first public appearance in London, [at] Queen's Hall, in 1903."<sup>6</sup> Thus she entered upon her

career of singing in public, teaching music, and writing verses but not at this time for children. With regard to her training

Dr. Shippen was formerly on the staff of Miner Teachers College, Washington, D.C.

<sup>1</sup>Stanley Kunitz, *Living Authors*, New York, 1937, p. 137.

<sup>2</sup>Rose Fyleman, "Writing Poetry for Children," *The Horn Book Magazine*, Jan.-Feb., 1940, p. 60.

<sup>3</sup>*Who's Who*, op. cit., p. 1084.



Rose Fyleman

<sup>1</sup>P. 8, col. 5.

<sup>2</sup>*English Catalogue*, London, Vols. 10-17.

<sup>3</sup>*Who's Who*, 1957, London and New York, p. 1085.



as a musician, she herself says, ". . . I have always felt strongly that those years of musical study helped me very considerably with my subsequent verse-writing."<sup>1</sup>

When she resumed her work in her sister's school, she was confronted with the problem of finding poems that small children would "enjoy and learn." In desperation she herself began writing verses for children. As a result she composed "Fairies at the Bottom of Our Garden" and a poem beginning "If I were a bird with a dear little nest" for the children in her sister's school.<sup>2</sup> Later *Punch* accepted "Fairies at the Bottom of Our Garden," and her career as a writer was launched. Writing at "odd times" and "in odd places," she found it all "great fun."

In addition to becoming a regular contributor to *Punch*, 1916 (under the initials R. F.), she wrote for several London papers, founded the *Merry Go Round* in 1924, and edited it for two years. After her first book of verses was published by Methuen, an English firm, Doran took it over to America, where it became popular. Among the long list of books of verses, stories, and plays given in *The English Catalogue* and *Who's Who*, 1957, the best known are *Fairies and Chimneys*, 1918; *The Fairy Green*, 1919; *The Fairy Flute*, 1921; *The Rose Fyleman Fairy Book*, 1923, a compilation of poems previously published; and *Fairies and Friends*, 1925.

The remaining facts of her life must be summed up briefly. Fluent in languages, she translated from French, German, and Italian. She not only lectured in England, but also conducted in 1929-1930 and 1931-1932 two lecture tours in

America,<sup>3</sup> where she was enthusiastically received, and where some of the smaller children expected to see her accompanied by fairies. An "inveterate traveler," she visited nearly all the countries of Europe, as well as Canada and the United States. At one time she lived in London in "a quaint old house" with "bowed windows" and later in a cottage in the country, but was back in London in 1951. There she died in a nursing home on August 1, 1957.

In considering her poetry, I shall restrict myself to her theories of writing for children, the content, and the form of her verse.

Rose Fyleman voices certain theories with regard to writing for children. "To be a successful writer of poems for children you have to be a *certain kind of person*,"<sup>4</sup> she firmly believes. . . . "I have, I think, retained a certain point of view—a certain reaction to various aspects of our everyday life which is found in most children but not in many grown-up people. . . ."<sup>5</sup> To her the world "is still full of new delights," which evoke a vivid "emotional response."

She does not have to *pretend* that she finds pleasure in simple things; she does not "have to try to imagine what a child's reaction would be to certain sights and sounds. . . ." The object or situation that has evoked the reaction is so 'important' and 'exciting' that it fills the whole of my mind and insists upon being recorded immediately.<sup>6</sup> As a result of the "intense reality of this emotional response" there is a "certain sincerity" in her work which

<sup>1</sup>*Who's Who*, 1957, *op. cit.*, p. 1084.

<sup>2</sup>Rose Fyleman, *op. cit.*, p. 62.

<sup>3</sup>*Ibid.*, p. 63.

<sup>4</sup>*Ibid.*

<sup>5</sup>Rose Fyleman, *op. cit.*, p. 60.

<sup>6</sup>*Ibid.*, p. 61.

appeals to children.

Other theories of writing for children are set forth. Imbued with a "great love of words," she eschews poor rhymes and "halting meters." From her mother she had gained ideas of prettiness, daintiness, and perfection; no "slovenliness, or carelessness, or scamping" was permitted if there was a job to be done. "Perhaps all this early preoccupation with small exquisiteness came out, somehow, in the fairy poems."<sup>2</sup> To satisfy the vivid picture in her own mind, she often consumed days, but it was always great fun.

Miss Fyleman, whom the British affectionately regard as the only R. F., also deprecates the idea of "writing down to children." When she is composing, she never thinks of a child audience or any other kind of audience. "I think of nothing but my idea and the best way of expressing it,"<sup>3</sup> she declares. "It is, I am quite certain, a great mistake to pause and consider as to whether a certain word or phrase will be understood by a child. Children . . . learn the use of words by hearing them used. Books are their dictionaries, . . . and the speech of their elders. . . ."<sup>4</sup> If they make errors, it is of little consequence. More important than the manner of writing for children is the selection of subject matter. "But the manner, as in all good writing, will be conditioned by the matter."<sup>5</sup>

. . . . "Poetry intended to please children must be concerned with the things

that interest and appeal to children," she continues, "and again the style must be suited to the subject. . . ."<sup>1</sup> "In a poem he [the child] demands primarily rhythm and rhythm of a not too complicated and subtle kind." Mere rhyme is not sufficient. In many banal verses there "is no music, . . . no felicity of expression, no happy touch of quaint whimsicality. . . ." Children will differ in their choices, but "few of them have much patience with weak mush when they have once become acquainted with really good stuff."<sup>2</sup> These, then, are her chief theories of writing for children.

Aside from her theories, her poems are of intrinsic merit from the standpoint of content and form. From her choice of subject matter it is evident that the knowledge of children gained in her sister's school was wisely utilized. Fairies, the subject by which she is best known, is one that fascinates children, although she admits that she does not know why she has written so much about fairies. As a child the idea of fairies occurred to her frequently. "My fairies were in a real sense real—real enough, at any rate, for me to be able to visualize all their tiny activities with great distinctness. Yet at the same time they have somehow symbolized to me all the intangible bright and lovely things in life—beauty and order and kindness and graciousness and innocent gayety. . . . There is no end to the dear and happy things mixed up with my fairies."<sup>3</sup>

How are these fairies treated in her poems? Unlike the verses of Walter de la

<sup>1</sup>*Ibid.*, p. 64.

<sup>2</sup>*Ibid.*, p. 65.

<sup>3</sup>*Ibid.*, p. 66.

<sup>4</sup>Rose Fyleman, "Writing for Children," *Saturday Review of Literature*, Nov. 16, 1929, p. 392.

<sup>5</sup>*Ibid.*

<sup>1</sup>*Ibid.*

<sup>2</sup>*Ibid.*

<sup>3</sup>Rose Fyleman, *The Horn Book Magazine*, Jan.-Feb., 1940, p. 65.

Mare, most of her poems do not have an "erie atmosphere," a "sense of mystery and enchantment. . . ." In general, her fairies take part in the affairs of the ordinary modern world. They go a-marketing, ride a motor bus on Oxford Street, warm their toes in the chimney, slide down steeples, walk along the road with one in the rain, throw apples to one from the apple tree. In "Differences," one of the children's favorites, Miss Fyleman contrasts Daddy's activities with the astonishing things fairies do<sup>2</sup>: for example,

Daddy goes a-riding in a motor painted  
grey  
He makes a lot of snorty noise before he  
goes away;

The fairies go a-riding when they wish to  
take their ease;

The fairies go a-riding on the backs of  
bumblebees.

Daddy goes a-sailing in a jolly wooden  
boat,

He takes a lot of tackle and his very oldest  
coat;

The fairies go a-sailing, and I wonder they  
get home,

The fairies go a-sailing on a little scrap of  
foam.<sup>4</sup>

This mixture of the fanciful and the realistic is in keeping with the "make-believe" play of children, and they delight in it. Among the poems that make the fairies credible by placing them in a realistic setting are "Fairies," "The Child Next Door," "Steeple Sliding."<sup>3</sup>

At times her treatment of her fairies borders on the whimsical. For instance, the fairies play such games as "cloud catching" and "mud mixing after the rain"; the

robin serves as the "fairies' page"; the rooks with their busy chatter-chat are the "fairies' Parliament"; the fairies shut the "mischief-making cuckoo into a clock"; the peacocks sweep the fairies' rooms "with their folded tails"; "the fairies' washing is hanging out all among the clover." Note, again, how the clouds appear to the child:

I saw them as I lay in bed,  
I saw them scurry by.  
Bulls and wolves and buffaloes—  
They rushed across the sky.  
Dragons, dolphins, elephants—  
They swam, they ran, they flew;  
They went so fast they came to bits,  
And the bits went with them too.<sup>4</sup>

Such whimsy is especially amusing to children.

On the other hand, Rose Fyleman's fairy poems have been criticized. "Too many fairies!" says Mr. Walter Barnes. Refuting this objection, Mrs. Arbuthnot replies, . . . "and so there would be if you used them all at once, which of course, you don't."<sup>5</sup> The critic adds further: "But neither can one have respect for or belief in the conventional puppets and pretty-pretty poppets which are galvanized into the semblance of existence in so many of Miss Fyleman's books."<sup>6</sup> Mr. Barnes, however, does not include all Miss Fyleman's poems in this stricture, for he gives high praise to a "dozen or two of her fairy poems." Unaware of this caviling, children revel in these fairies with their delicate pansy wings, muffs of pussy willow

<sup>4</sup>From *Fairies and Friends* by Rose Fyleman. Copyright 1926 by Doubleday and Co., Inc. Reprinted by permission of the publisher.

<sup>5</sup>Mrs. Arbuthnot, *op. cit.*, p. 150.

<sup>6</sup>Walter Barnes, "Contemporary Poetry for Children," *Elementary English Review*, April 1936, p. 136.

<sup>1</sup>Annie E. Moore, *Literature Old and New for Children*, Boston, 1934, p. 326.

<sup>2</sup>May Hill Arbuthnot, *Children and Books*, Chicago, 1947, p. 150 f.

<sup>3</sup>*Ibid.*, p. 151.

shoes of pansy petals, mantles of rainbows.

Despite this disparagement there are some poems that "reflect the dim, secret, half-world of folklore magic."<sup>1</sup> Even Mr. Barnes admits belief in the fairies that are found in "The Fairy Green," "The Singing Fairy," "Dunsley Glen," "Fairies in the Malverns," "White Magic," "At Dawn," "Fairy Music," "The Fairy Flute," "The Island," and a few others.<sup>2</sup> Consider, for instance, "White Magic:"

Blind folk see the fairies  
Oh, better far than we,  
Who miss the shining of their wings,  
Because our eyes are filled with things  
We do not wish to see.  
They need not seek enchantment  
From solemn, printed books,  
For all about them as they go  
The fairies flutter to and fro  
With smiling, friendly looks.

Deaf folk hear the fairies  
However soft their song;  
Tis we who lose the honey sound  
Amid the clamour all around  
That beats the whole day long.  
But they with gentle faces  
Sit quietly apart;  
What room have they for sorrowing  
While fairy minstrels sit and sing  
Close to their listening hearts.<sup>3</sup>

In these poems "the reader is beguiled into collusion with the author, is persuaded into 'that willing suspension of disbelief,' which, according to Coleridge, 'constitutes poetic faith.'"<sup>4</sup>

Although Rose Fyleman's unique contribution to children's literature is her fairy poems, her less familiar verses, which are concerned with children's actual experi-

ences, should not be under-estimated. Here again she displays her knowledge of children—their likes and dislikes. From the child's point of view she writes about such subjects as people, animals, objects, places, other experiences, and even nonsense verse. "Mother" is a favorite with the young:

When mother comes each morning  
She wears her oldest things  
She doesn't make a rustle,  
She hasn't any rings;  
She says, "Good morning, chickies,"  
It's such a lovely day  
Let's go into the garden  
And have a game of play!

When mother comes at bed-time  
Her evening dress she wears,  
She tells us each a story  
When we have said our prayers;  
And if there is a party  
She looks so shiny bright  
It's like a lovely fairy  
Dropped in to say good-night.<sup>5</sup>

Mrs. Brown, into whom the little girl is transformed at night, with her twenty rooms and her imaginary family of six; the Dentist, in whose velvet chair the boy would like to go riding up and down on Sunday afternoons; and the Policeman are persons the child likes and wants to hear about.

In her portrayal of animals, objects, and places the child's point of view is preserved. "Mice" with its simplicity and terseness has a personal touch. The child enjoys "Bingo Has an Enemy," in which the fight between Bingo and the "fuzzy brown dog next door" is implied rather than described. Such poems as "The Boat" and "The Porridge Plate" depict ordinary objects in the child's world in a way to captivate the imaginative tot. He watches the castle with its steps and towers, garden

<sup>1</sup>Mrs. Arbuthnot, *op. cit.*, p. 151.

<sup>2</sup>Walter Barnes, *op. cit.*, pp. 135-136.

<sup>3</sup>From *Fairies and Chimneys* by Rose Fyleman. Copyright 1920 by Doubleday and Co., Inc. Reprinted by permission of the publisher.

<sup>4</sup>Walter Barnes, *op. cit.*, p. 136.

and summer-house, "come through" on the plate as he consumes the porridge. "Shop Windows" displays the interests of the child as well as his knowledge of the preferences of his mother, daddy, auntie, Nannie. Of peculiar interest to the English child are "Trafalgar Square" and "Regent's Park," where the ducks go "suddenly under."

Adults, as well as children, enjoy other experiences, which reflect the child's point of view, for example, those found in such poems as "Wishes," "Consolation," "Very Lovely." So simple and engaging is the last that it must be quoted in full:

Wouldn't it be lovely if the rain came  
down  
Till the water was quite high over all the  
town?  
If the cabs and buses all were set afloat  
And we had to go to school in a little  
boat?  
Wouldn't it be lovely if it still should pour  
And we all went up to live on the second  
floor?  
If we saw the butcher sailing up the hill,  
And we took the letters in at the window  
sill?  
It's been raining, raining, all the afternoon;  
All these things might happen really very  
soon.  
If we woke to-morrow and found they  
had begun,  
Wouldn't it be glorious? Wouldn't it be  
fun?<sup>1</sup>

Moreover, Rose Fyleman, with her linguistic skill, translates nonsense verses from foreign lands.<sup>2</sup> The gayety of "The Family" amuses the little ones:

Widdy-widdy-wurkey  
Is the name of my turkey  
There—and—back again  
Is the name of my hen;

<sup>2</sup>From *Picture Rhymes from Foreign Lands* by Rose Fyleman. Copyright 1935 by Rose Fyleman. Published by J. B. Lippincott Company.

Waggle-tail-loose  
Is the name of my goose;  
Widdy-widdy-wurkey  
Is the name of my tuskey.<sup>1</sup>

The child chuckles with glee as he repeats the rollicking verses of "Huski Hi":

Husky hi, husky hi,  
Here comes Keery galloping by.  
She carries her husband tied in a sack,  
She carries him home on her horse's back.  
Huski hi, husky hi,  
Here comes Keery galloping by.<sup>2</sup>

Not only the content but the form of Rose Fyleman's verse is charming, if we can separate the two. It is here that the poet's training as a musician proved an asset. One of the best examples of her "facility in rhythm" is the familiar poem, "The Fairies Have Never a Penny to Spend":

The Fairies have never a penny to spend,  
They haven't a thing put by  
But theirs is the dower of bird and of  
flower  
And theirs are the earth and the sky,  
And though you should live in a palace  
of gold  
Or sleep in a dried-up ditch,  
You could never be poor as the fairies are,  
And never as rich.  
Since ever and ever the world began  
They have danced like a ribbon of  
flame,  
They have sung their song through the  
centuries long  
And yet it is never the same.  
And though you be foolish or though you  
be wise  
With hair of silver or gold,  
You could never be young as the fairies  
are,  
And never as old<sup>1</sup>

Children will almost sing to the music of the verses without any knowledge of

<sup>1</sup>*Ibid.*, p. 26.

<sup>2</sup>*Ibid.*, p. 10.

<sup>1</sup>From *Fairies and Chimneys* by Rose Fyleman. Copyright 1920 by Doubleday and Co., Inc. Reprinted by permission of the publisher.



amphibrach, iambic tetrameter, trimeter, or dimeter. The change of pace in each last line adds variety but does not mar the rhythm. Very different but quite satisfying is the movement in "Differences" with its trochaic and iambic meters.

The lyrical quality of Miss Fyleman's verses is evidenced by the fact that several of her poems have been set to music. Note, for example, the familiar poem, "The Fountain," the composer of the music, O. McConathy;<sup>1</sup> "The Fairy Tailor," the music by Michael Head;<sup>2</sup> "I don't like beetles," the composer, Daniel Gregory Mason;<sup>3</sup> "Fairy Lures," the composer, Sir Charles Stanford;<sup>4</sup> and "Summer Time," which has been set to a French air.<sup>5</sup>

In contrast to her singing rhythm are the "clumping thumping" verses of "The Goblin:"

A goblin lives in *our* house, in *our* house,  
in *our* house,  
A goblin lives in *our* house all the year  
round.  
He bumps  
And he jumps  
And he thumps  
And he stumps.  
He knocks  
And he rocks  
And he rattles at the locks.  
A goblin lives in *our* house, in *our* house,  
in *our* house,  
A goblin lives in *our* house all the year  
round.<sup>6</sup>

Miss Fyleman's facility in rhyme and

stanza is, of course, pleasing to children. Sometimes she brings the terminal rhymes close together as in "Cat's Cradle" with its rhyme scheme *aa, bbb, ccc*, or as in "Dunsley Green" *aabbcc*. Again, her versatility appears in patterns like *aabc, bbac* as in "Birds," or occasionally *abcba* as in "The Island." Effective is her use of internal rhyme in the third lines of "The Fairies Have Never a Penny to Spend." Diverse though the rhyme schemes may be, the results are charming. Whether she makes use of stanzas of about twelve lines as in "This is the Way the Fairies Sing" or such simple ones as in "The Singing Fairy" her mastery is evident.

Apart from her felicity in rhyme, Miss Fyleman, as a method of composing, sometimes uses repetition, which emphasizes the meaning to the child, as well as stresses the rhythm. For example, each verse of the delightful "A Fairy Went A-Marketing" begins with the same line. The first lines of "Fairies" and "Invitation" are also repeated.

Another way in which Rose Fyleman varies her form is by the use of parenthetical asides as in "The Child next Door." Such a confidential expression as ("She told me over the garden wall") gives an air of intimacy which a child appreciates.

At times children feel the charm of words and phrases in the poet's verses. Would not a small tot like to murmur "Mera, Murphid, and Aladfar," the names of the stars? An older child might prefer "And sad as the mist on the autumn lake." Would he not like to linger over the "flirting butterflies," "A shower of peevish rain" or

A rainbow-coloured way of-the-wind  
Made of tinkling glass?

<sup>1</sup>Helen Cushing, comp., *Children's Song Index*, New York, 1936, p. 237.

<sup>2</sup>Grove's *Dictionary of Music and Musicians*, New York, 1954, Vol. 4, p. 212.

<sup>3</sup>H. Cushing, *op. cit.*, p. 237.

<sup>4</sup>Grove's, *op. cit.*, Vol. 8, p. 55.

<sup>5</sup>Minnie Sears, ed., *Song Index with Supplement*, New York, 1926, p. 301.

<sup>6</sup>From *Picture Rhymes from Foreign Lands*, by Rose Fyleman. Copyright 1935 by Rose Fyleman. Published by J. B. Lippincott Company.

This "modern laureate of the fairy world," some of whose books ran into twelve editions (*The Fairy Flute*, 1933) will never find herself outdated. Although she has been called "a second Tinker Bell," she herself admitted in 1940 that she did not feel like writing fairy poems so often nowadays. "I have a horrid suspicion," she adds, "that I have grown out of them."<sup>1</sup> In her later years she turned more and more to dramatic forms. It is regrettable that it has been necessary to omit from consideration the poet's anthologies, stories, plays, and games. Even in this Scientific Age of Satellites and Missiles her world of fairies captivates adults and children with its beauty, melody, and whimsy and helps to lighten the gloomy realities of the present. Both young and old will be entranced by such verses as:

I know an island in a lake,  
Green upon waters grey;  
It has a strange enchanted air;  
I hear the fairies singing there  
When I go by that way.

They guard their hidden dwelling-place  
With bands of stalwart reeds,  
But sometimes, by a happy chance,  
I see them all come out and dance  
Upon the water-weeds.

One night, one summer night, I know  
Suddenly I shall wake,  
And very softly hasten down  
And out beyond the sleeping town  
To find my fairy lake<sup>2</sup>

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<sup>1</sup>R. Fyleman, *The Horn Book Magazine*, Jan.-Feb., 1940, p. 65.

<sup>2</sup>From *The Fairy Green* by Rose Fyleman. Copyright 1923 by Doubleday and Co., Inc. Reprinted by permission of the publisher.

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# The Transition from Manuscript To Cursive Writing

The practice of beginning instruction in handwriting with manuscript and changing to cursive before the end of the primary period has become almost universal in the schools of the United States. The exact time of making the transition, however, still varies and no uniform practice exists. It is therefore desirable to find out what the trend on this matter is, and whether the factors can be discovered which indicate what is the best time to make the change.

The variation in practice on this point, as well as a cursory examination of the reasons assigned for changing at one time or another, indicate the question is a complex one, involving many factors. It is therefore one of those issues which is difficult to determine with exact scientific certainty, because so many factors would have to be measured against each other. Also, because some factors favor one time and others another time, it is a matter of judgment which are the more important, and the final balance in favor of one time or the other may not be very great. However, it is important to review all the relevant facts and considerations and to make the best judgment we can on the best time of making the change.

In order to supplement previous knowledge on this matter, and to gather fresh data, the writer recently sent a questionnaire to 1294 school systems in all the states of the Union. This questionnaire was sent to all the cities of 10,000 population and over, with no selection except that by size. The number of copies sent out was 1294, and the number returned 861 or 66%. This gives a sufficient basis for conclusions concerning current practice.

The main purpose of the questionnaire was twofold, first, to ascertain at what time the change is most commonly made, and second,

to discover, so far as possible, the reasons for the choice of time. The first is a simple point of fact, while the second involves a large element of judgment, self analysis, and interpretation. In addition to these two main points, answers were sought on three supplementary matters.

The full questionnaire follows:

1. At what grade level do you begin instruction in cursive writing?—Which semester?—
2. What considerations led you to choose the grade in which to change over?
  - a. The opinion of authorities (If so, which authorities do you follow?)—
  - b. Your own experience (Have you tried more than one grade? Yes—No—)
  - c. Theoretical considerations (Effect on ease of written expression, difficulty of changing, degree of establishment of the habit of manuscript writing before changing, etc.)—
3. Do you carry manuscript writing into the upper grades as a supplementary style of writing? Yes—No—Comments:—
4. At what grade level do you begin ink writing?—Which semester?—
5. What tools do your children use for ink writing? Steel Pen? Ball Point? Fountain Pen?

The answers to question 1 are tabulated in Table 1. In 66 cities the change is made in either one of two grades. The returns from these cities are entered at the bottom of the table. Each grade is entered in the main part of the table so that the total number of entries is 66 greater than the number of cities.

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Table 1. Answers to Question #1

Grade in which change is made	Size of City				Total
	10,000 to 20,000	20,000 to 50,000	50,000 to 100,000	100,000 and over	
1-1	3	3	3	1	10
1-2	2	3	0	0	5
2-1	10	3	0	2	15
2-2	159	104	39	23	325
3-1	202	140	43	47	432
3-2	55	35	15	11	116
4-1	5	1	7	1	14
4-2	0	2	0	0	2
5-1	2	0	1	0	3
5-2	0	0	0	0	0
6-1	1	0	0	0	1
6-2					
7-1					
No cursive		1	1		2
	439	292	109	85	925
No answers					2
				Total	927

Grade in which change is made	10,000 to 20,000	20,000 to 50,000	50,000 to 100,000	100,000 and over	Total
2-1 or 2-2		1			
2-2 or 3-1		35			
3-1 or 3-2		29			
3-2 or 4-1		1			66
					859

It will be seen that the greatest number of cities make the change in Grade 2-2 or Grade 3-1, with the preponderance in Grade 3-1. A considerable number choose Grade 3-2. If we combine all the cities into two groups with the dividing line at the end of Grade 2 we find that the change is made in Grade 2 or below in 355 cities and in Grade 3 or above in 570 cities. We may summarize current practice, then, by saying that it is almost universally in favor of making the change in either Grade 2 or Grade 3 but that the trend is strongly in favor of Grade 3.

We have seen that the trend of practice is in favor of making the change in Grade 3. However, a great many school systems make it in Grade 2. It will help us in coming to a decision on the relative merits of these two times if we can find out why this diversity exists. Some light may be thrown on this question if we classify the replies by states. It will not be necessary to include all the states, but only those from which a fairly large number of replies were received. Since the purpose is to get a clue as to why one grade rather than the other was chosen, furthermore, those states have

been selected in which there is a fairly large preponderance in favor of one grade or the other. These replies are summarized in Table 2.

Table 2: Summary of replies from states from which a considerable number of replies were received, and in which there was a considerable preponderance in favor of Grade 2 or Grade 3.

State	Grade 2	Grade 3-1	Grade 3-2
California	22	47	18
Illinois	17	24	8
Indiana	20	3	
Iowa	8	16	3
Kansas	1	14	3
Massachusetts	6	14	8
New York	18	26	8
Ohio	47	6	
Pennsylvania	54	11	3
Texas	18	27	3
Wisconsin	6	19	3

It will be seen that the choice is in favor of changing in grade 3 in the states of California, Illinois, Iowa, Kansas, Massachusetts, New York, Texas and Wisconsin, while it is in favor of Grade 2 in Indiana, Ohio and Pennsylvania. This difference cannot be due to any difference in the children, or of the laws of learning that govern teaching procedure. It must be due to the opinions that prevail in the different states. These opinions may be embodied in the writing systems which are most commonly used in the various states, or in the authorities who are followed in making up the courses of study for states or for individual school systems. Our next step in trying to run down the reasons for choosing one or the other grade, therefore, is to examine the authorities that are cited for the choice.

Question 2a asks whether the choice of the grade in which the change is made is based on

the opinions of authorities. This question is interpreted somewhat broadly to include general authorities and research, committees of teachers, the directives of the system used, etc. The replies are summarized in Table 3.

Not all the respondents gave opinions of authorities as the reason for their choice of the time of changing over, but the breakdown of those who did is given in this table. The ma-

jority of those who did give this as their reason favor the transition in the third grade, either 3-1 or 3-2, by 342 to 293. All those who cite particular reasons under this general head, with one exception, either favor changing in the third grade, or, in three instances, choose the two grades in equal number. The one marked exception is the group which cites the practice of one widely used system as making the change in Grade 2. This system is set up to provide change in this grade. Of the schools which give systems as their authority, however, 47 actually make the change in Grade 3. If we subtract the votes of those who cite this system as their authority from the totals we get 189 who prefer Grade 2 as against 295 who prefer Grade 3.

In summary, on the references to the "opinions of authorities," those who cite tradition and practice, teacher committees, etc., are



Table 3. The "Opinions of Authorities" Cited as Reasons for the Time of Changing Over.

Reasons Cited	Time of Changing			
	2-2	3-1 or 3-2	2-2	3-1 or 3-2
General authorities and research	26	58		
Tradition and practice	13	12		
Area policy and surveys	7	25		
Teacher committees, opinion, experience and experiment	70	70		
To suit spelling programs	2	3		
<b>SUBTOTAL</b>			118	168

Reasons Cited	Time of Changing			
	2-2	3-1 or 3-2	2-2	3-1 or 3-2
To conform to System A			104	47
To conform to 13 other systems			59	94
To conform to state adoptions			12	33
<b>TOTAL</b>			293	342

evenly divided between Grade 2 and Grade 3, while those who cite general authorities and research, or area policy and surveys, prefer Grade 3 by two or three to one. Among those who cite handwriting systems as their authority, the adherents of one system prefer Grade 2, while the adherents of the other systems prefer Grade 3. In general, the view of the majority who base their choice on the opinions of authorities favors the change in Grade 3.

The opinions of authorities give us a greater preponderance in favor of Grade 3, but still there is a considerable diversity among them. There is room for doubt as to which authorities are right. If we have to choose among authorities without going behind them we would probably side with the greater number, but this is not an entirely satisfactory basis of choice. It is desirable to go beyond a census of votes and probe into the reasons underlying them. This we will try to do by examining the theoretical considerations cited in favor of one

grade or the other.

The theoretical considerations that led to the choice of the grade in which to make the change are summarized in Table 4. In the first part of the table are listed the reasons which are given by those who in the majority of cases favor Grade 3, though some give the same reason for changing in Grade 2. Thus, 89 thought that it was desirable to master manuscript before changing to cursive, and that this could not be done satisfactorily until Grade 3-1 or 3-2. Twenty thought it could be done in Grade 2. It was thought by 66 that the maturity and muscular co-ordination necessary to learn cursive was attained only in Grade 3, while 20 were of the opinion that this was obtained in Grade 2-2. Forty-one thought that manuscript should be continued throughout Grade 3 in order to take advantage of the ease of written expression which ensued from its use, while only two dissented. Twenty-four against three felt that children did not seem

ready to change until Grade 3, and fifty-three against thirty thought it was easier to make the change in Grade 3. Finally, thirty-five against seven believed that the change in Grade 3 was better suited to the development of reading. They phrased this in various ways. Some said that reading skills were not sufficiently developed until Grade 3, others that the preliminary reading period is not over until this grade. If we total all these opinions we find that 82 are given in favor of changing in Grade 2 and 308 in favor of Grade 3.

On one consideration, namely the readiness

to change, the vote was nearly equal, viz. 55 to 61. This may reflect in part the fact that some children are ready to change before others, a point we shall consider more fully in a moment.

On a few considerations, the vote was in favor of changing in Grade 2. These are listed in the lower part of the table. Since the total mention on these points is only 37 it is perhaps not worthwhile to go into them in detail.

Altogether, the theoretical considerations, according to the respondents, favor the choice of Grade 3 as a time to change from manu-

Table 4: Theoretical Considerations Leading to the Choice of the Grade for Changing Over.

Considerations favoring Grade 3	Choice of Grade			
	2-2	3-1	3-2	3-1 & 3-2
Mastery of manuscript before changing	20	73	16	89
Maturity, muscular co-ordination and child development	20	50	16	66
Written expression helped by better developed manuscript	2	30	11	41
Majority seem ready	3	19	5	24
Easier to make	30	43	10	53
Better suited to reading development	7	29	6	35
SUBTOTAL	82	244	64	308
Considerations nearly equal				
Recognition of readiness	55	55	6	61
Considerations favoring Grade 2				
Heavy curriculum load in Grade 3	10			
Teacher who taught manuscript makes the change	5			
Prevents children starting on their own	8			
Prevents manuscript being too firmly fixed	8			
More time for handwriting in Grade 2	2			
Miscellaneous	4	3		
SUBTOTAL	37	3		
TOTAL	174	302	70	369

script to cursive even more strongly than do the authorities. In 372 cases, the votes are in favor of Grade 3, while less than half as many, or 174 favor, Grade 2.

These opinions are based on observations of children, and so should be carefully weighed and given a great deal of credence. While they are not as objective as are the results of scientific measurement, they are vastly more reliable than is offhand opinion unsupported by specific reasons. On the other hand, it is to be noted that the same reason is sometimes given for different conclusions, and we must recognize that even these opinions are not infallible. They are, however, the best we can get short of scientific experimentation.

We may now endeavor to interpret these findings. It is reasonable to conclude that the difference in practice and opinion on the question of when the change from manuscript to cursive should be made is due partly to two underlying facts. The first is that some factors actually favor the change in Grade 2 and others the change in Grade 3, so that those who believe the change should be made in either grade can cite good substantial reasons for their view. For example, in favor of Grade 2 are the heavy curriculum load in Grade 3, the advantage of having the change made by the teacher who teaches manuscript, the prevention of children making the change on their own and the prevention of the manuscript habit becoming too fixed. To these may be added the eagerness of some children and parents to write in cursive. On the other hand, certain, even more important, factors seem to favor Grade 3, viz., the desirability of mastering manuscript before making the change, the attainment of sufficient maturity and muscular co-ordination before tackling cursive, the advantage of retaining manuscript as a ready instrument of written expression through Grade 3, the postponement of the change until the majority seem ready, the making of the change when it is the easier, and the postponement of the date to avoid in-

terference with the development of reading. A large majority of the respondents think that these factors favor the change in Grade 3.

On one point the opinion seems evenly divided; this is the time at which the readiness to change may be recognized. (This seems at variance with the vote on the time when the majority are ready. No explanation for this variance suggests itself.) It may be that this even division is due partly to the fact that some children are actually ready before others. This is the second of the underlying facts mentioned above. The significance of this fact is that any method that is used should be flexible enough to permit some children to begin the change earlier than others, or for some to postpone the change after the majority have begun it.

A few hints may be given as to how we may judge whether a child is ready to change from manuscript to cursive. First, he should have a fairly good mastery of manuscript before changing to the more complex form of writing, as indicated by a good recognition of the forms of the letters and a satisfactory control of the movements of writing them. This will warrant us in expecting that he will be able to form a clear idea of the form of the letters and the words in the cursive form, and will be able to acquire the continuous and more complex movements involved in forming the letters and connected strokes of cursive. These, along with the child's desire to change and ability to apply himself, will indicate that he is ready.<sup>1</sup>

### Summary

This survey of practice and opinion on the question of the best time to change from manuscript to cursive leads to the following findings and conclusions.

1. The prevailing practice in the cities of the U. S. of 10,000 and above is to make the

<sup>1</sup>A helpful discussion of this matter appears in an article by Lucy Nulton, in *Elementary English*, official organ of the National Council of Teachers of English, for October, 1955.

change in Grade 3. The number in which the change is made in Grade 3, of those who reported, is 570 as against 355 which make it in Grade 2.

2. There is considerable variation in practice among the states, which may be attributed largely to a difference in practice among the systems used.

3. The citation of authorities for the time of making the change indicates a good deal of diversity, though the majority favor the change in Grade 3.

4. The theoretical considerations cited as reasons for making the change in one or the other grade strongly favor Grade 3 by a vote of 372 against 174.

5. Pending more objective scientific investigation, which would be difficult, the weight of evidence seems to be in favor of changing from manuscript to cursive in Grade 3.

6. Any program should probably be flexible enough to allow for some individual variation in making the change.

### LIGHTEN YOUR TEACHING LOAD

#### *Don't Waste Time on Blends*

There are 27 initial consonant blends in the English language. Here they are:

bl cr gl pr shr sm spl st tr  
br fl gr sc sk sn spr str tr  
cl fr pl scr sl sp squ sw tw

It should be emphasized, in this connection, that ch, sh, th, wh, and ng are NOT blends. Each is a digraph—a speech sound spelled with two letters.

Hours, days, sometimes weeks of school time are spent in teaching children to read these consonant combinations. In fact, many teachers' manuals show that blends are still being taught in high 2nd grade. Innumerable devices and painstaking care are devoted to the effort to fix each of the 27 in the mind of the child as an individual entity. The teacher uses flash card games, lists of words (step, stand, stick, stone, stool, stove, and the like), laboriously contrived sentences (Sam is a traveler who does tricks with his truck when he takes a trip). Publishers offer beautifully printed materials, attractively illustrated.

If the teacher uses a simple, orderly procedure in teaching the consonant sounds, she will find that no teaching of blends, as such, is needed at all. A child who can unfailingly recognize the sounds of s, t, and r, and who has learned the vowel *ee*, can be given such a word as *street* and can tell instantly how many sounds he hears before the vowel and what those sounds are. If he has learned all of the fundamental consonant sounds and the short vowels, he can not only read and write without hesitation such a word as *brush* (even if he has never met it before) but can also point out the fact that there is only one sound after the vowel but it is spelled with two letters. And he can do all of this while he is still in first grade—sometimes even before Christmas.

Why not, then, free the busy teacher from the unnecessary chore of teaching 27 blends?

—Lucille D. Schoelfield and  
Josephine B. Timberlake

EDWARD FRY  
AND  
WARREN JOHNSON

# Booklist for Remedial Reading

Teachers frequently ask us what books we use in the Loyola University Reading Clinic.

It is a good question because it is a constant battle for those of us engaged in remedial reading to find books that are easy enough for the children to read and yet not too childish for older readers; books that can hold interest by their subject matter and author's style without a difficult vocabulary or complex sentence structure.

Frequently when two reading teachers get together, the question will arise: "What books are you using?" This list is our answer. We do not claim it is a complete list because there are certainly more books being used in remedial reading. It is just that they are the books our library has acquired over the past few years, and judging by the many visiting teachers always scanning our library shelves, we felt that a wider audience would like a peek at them also.

The ratings given the books are based on the opinions of the Director and teachers after

using them with children. "B" or "C" ratings do not mean that the book is inferior, but it does mean that for one reason or another the books have not been used as much in our clinic as the "A" books. All the books listed have merit or we would not have bothered to list them.

Regular reading texts are excluded from this list, not because we never use them, but because we tried to make the list have special emphasis on remedial and supplementary books. Likewise, the very valuable area of children's trade books has only been touched upon.

We are certain that teachers who regularly have to grade children will appreciate our pausing to explain "that perhaps some of the "B" books really deserve "A's", but you cannot give "A's" to everybody or grades become meaningless."

Mr. Fry is Director of the Reading Clinic and Mr. Johnson is Reading Teacher at Loyola University of Los Angeles.

## LOYOLA READING CLINIC BOOK LIST

- (A) Particularly useful for remedial reading.
- (B) Useful for remedial reading.
- (C) Not as useful for remedial reading.

### SPECIAL SERIES OF READING BOOKS

Author Berts (Editor)	Title	Grade	Rate A
	<i>American Adventure Series:</i>		
(Wheeler)	<i>Squanto &amp; the Pilgrims</i>	2	
(The	<i>Friday - Arapaho Indian</i>	2	
grade	<i>Pilot Jack Knight</i>	3	
level	<i>Chief Black Hawk</i>	3	
listed	<i>Alec Majors</i>	3	
by the	<i>Kit Carson</i>	4	
publish-	<i>Cowboys &amp; Cattle Trails</i>	4	
er seems	<i>Davy Crockett</i>	5	
low to us.	<i>Wild Bill Hickock</i>	5	
Raise	<i>Buffalo Bill</i>	5	
them all	<i>John Paul Jones</i>	6	
a year.)	<i>The Rush for Gold</i>	6	
	<i>Fur Trappers of the West</i>	6	
	<i>Daniel Boone</i>	6	



## SPECIAL SERIES OF READING BOOKS (Cont.)

Author	Title	Grade	Rate
Chandler	<i>Cowboy Sam Series:</i> (Beckley-Cardy) (very good)		A
	<i>Cowboy Sam &amp; Shorty</i>	P	
	<i>Cowboy Sam &amp; Freddy</i>	P	
	<i>Cowboy Sam &amp; the Rodeo</i>	1	
	<i>Cowboy Sam &amp; the Fair</i>	1	
	<i>Cowboy Sam &amp; the Rustlers</i>	2	
	<i>Cowboy Sam &amp; the Indians</i>	2	
Disney	<i>Walt Disney Story Books:</i> (Heath)		B
	<i>Water Babies Circus</i>	2	
	<i>Donald Duck &amp; His Friends</i>	4	
	<i>Enrichment Series for the Middle Grades:</i>		B
Bulla, et al.	<i>The Ginn Basic Readers:</i> (Ginn)		
	<i>A Dog Named Penny</i>	4	
	<i>Becky &amp; the Bandit</i>	4	
	<i>Seecatch: A Fur Seal</i>	4	
	<i>The Missing Mit</i>	4	
	<i>Secret on the Congo</i>	4	
Gates, et al.	<i>The Macmillan Special Readers:</i> (Macmillan)		B
	<i>Splash</i>	PP	
	<i>Tuffy and Boots</i>	PP	
	<i>At the Lake</i>	PP	
	<i>Snow</i>	P	
	<i>The Christmas Tree</i>	P	
	<i>Mr. and Mrs. B.</i>	P	
	<i>Three Little Elephants</i>	1	
	<i>Toby</i>	1	
	<i>The Open Window</i>	1	
	<i>Buster the Burro</i>	2	
	<i>Skippy the Monkey</i>	2	
	<i>On a Tugboat</i>	2	
	<i>Princess With Dirty Face</i>	2	
	<i>Susan and the Sheep</i>	3	
	<i>Robin Fly South</i>	3	
	<i>Sandy in the Mountains</i>	3	
	<i>Cat Becomes Contented</i>	3	
Dressel & Hirsch-Zino	<i>Modern Adventure Stories Series:</i> (Row, Peterson)		B
	<i>The Strange Paper Clue</i>	5	
	<i>The Man With The Pointed Beard</i>	5	
	<i>Find Formula X-48</i>	5	
Gray, et al.	<i>New Basic Reading Program for Grades 7 and 8:</i> (Scott, Foresman)		C
	<i>Parades</i>	7	
	<i>More Parades</i>	7	
	<i>Panoramas</i>	8	
	<i>More Panoramas</i>	8	
Artley, et al.	<i>Reading for Independence Series:</i> (Scott, Foresman)		B
	<i>We Three</i>	1	
	<i>What Next</i>	2	
	<i>Tall Tales</i>	3	
	(Supplementary reading books)		
Warner	<i>Scott Foresman Special Reading Books:</i> (Scott Foresman)		
	<i>Boxcar Children</i>	3	A
	<i>Surprise Island</i>	3	A
Faulkner	(Special reading	3	B
Anderson	<i>Hidden Silver</i>	3	B
Obermeyer	<i>The Flying Trunk</i>	3	B
	texts of	3	B
	<i>The Six Robbers</i>		
	book-length stories.		
	Vocabulary hard third grade.)		

## BOOKLIST FOR REMEDIAL READING

375

## SPECIAL SERIES OF READING BOOKS (Cont.)

Author	Title	Grade	Rate
Strang, et al.	<i>Teen-Age Tales:</i> (Heath) Book 1 (Four vol- Book 2 umes. In- Book 3 troduces teen-agers to reading in mean- ingful interest areas. Interest level junior high and high school.)	5 6 6	A
Staffelbach	<i>The Long Rifle Series:</i> (Wagner) <i>Towards Oregon</i> (Excite- <i>For Texas and Freedom</i> ment and <i>Long Rifle Vanguard</i> intrigue in western settings of Wyoming, Texas, and Oregon provide High adventure.)	JH JH JH	C
Huber, et al.	<i>The Wonder-Story Books:</i> (Row, Peterson)  (Retold <i>I Know a Story</i> classic <i>It Happened One Day</i> tales) <i>After the Sun Sets</i> <i>It Must Be Magic</i> <i>They Were Brave &amp; Bold</i> <i>These Are Tales They Tell</i>	1 2 3 4 5 6	A
Dolch & Dolch	<i>Dolch Basic Vocabulary Series:</i> (Garrard) <i>Folk Stories</i> (Readable <i>Animal Stories</i> stories <i>"Why" Stories</i> from folk- <i>Dog Stories</i> lore and <i>Pueblo Stories</i> reality em- <i>Tepee Stories</i> phasizing <i>Wigwam Stories</i> heroism, human appre- ciations, and adventure.)	Low 3 Low 3 Low 3 Low 3 Low 3 Low 3 Low 3	B
Dolch & Dolch	<i>Dolch Pleasure Reading Series:</i> (Garrard) <i>Fairy Stories</i> (Stories <i>Famous Stories</i> from for- <i>Aesop's Stories</i> eign lands <i>Old World Stories</i> past and <i>Far East Stories</i> present, <i>Greek Stories</i> with empha- <i>Bible Stories</i> sis on the <i>Gospel Stories</i> romantic and oriental.)	3 3 3 3 3 3 3	B
COMPREHENSION WORKBOOKS			
Gates, et al.	<i>Practice Exercises in Reading:</i> (Columbia) (Paperbound) (For reading comprehension. Four books, A, B, C, D teach different comprehension skills.)	3	B
Guiler, et al.	<i>Reading for Meaning:</i> (Lippincott) (Paperbound) (Graded series of workbooks for grades 4-12. Emphasis placed on reading technique, comprehension and vocabulary building.)	4-12	A

## COMPREHENSION WORKBOOKS (Cont.)

Author	Title	Grade	Rate
McCall, Crabbs	<i>Standard Test Lessons in Reading:</i> (Columbia) (Paperbound)		A
	Book A	2-4	
	(Excellent for reading	Book B	3-5
	comprehension and short	Book C	4-6
	oral reading drill.)	Book D	5-7
		Book E	7-12
Strang, et al.	<i>Study Type of Reading Exercises:</i> (Columbia) (Paperbound) (Stresses Comprehension.)	HS	B
Stone-Grover	<i>Practice Readers:</i> (Webster) (Paperbound)		B
	Book 2		
	Book 3		
	Book 4		

## PHONICS WORKBOOKS

Armstrong	<i>Building Reading Skills:</i> (McCormick) (Paperbound)			B
	<i>Speed Boat Book</i>	1		
	<i>JOTA Car Book</i>	2		
	<i>Jet Plane Book</i>	3		
	<i>Rocket Book</i>	4		
	<i>Atomic Gyro Book</i>	5		
McCrory, et al.	<i>Space Ship Book</i>	6		
	<i>Phonics Skilltext:</i> (Merrill) (Paperbound)			B
	Book A	1-2		
	Book B	2-3		
	Book C	3-4		
	Book D	4, 5, 6		
Thompson	<i>Happy Times With Sounds - Phonics in Action:</i> (Allyn & Bacon) (Paperbound)			B
	Book 1			
	Book 2			
	Book 3			

## PERIODICALS

<i>My Weekly Reader:</i> (American Ed)				A
	(The Picture Reader)	Edition 1	1	
	(Human interest, etc.)	Edition 2	2	
	(Community life, etc.)	Edition 3	3	
	(News, science, experiment)	Edition 4	4	
	(News, geography, biography)	Edition 5	5	
<i>Highlights for Children: A Monthly Book</i> (Highlights) (Magazine for parents and children)			6	
	<i>Scholastic Magazines:</i>			B
	(Scholastic)			
	(Social Studies)	<i>World Week</i>	8-10	A
	(Magazine)	<i>News Time</i>	4-5	
	(English Mag.)	<i>Junior Scholastics</i>	6-8	
<i>The Catholic Messenger Series:</i> (George A. Pflaum, Publisher)	(English Mag.)	<i>Practical English</i>	HS	
	<i>Our Little Messenger</i>			B
	<i>Our Little Messenger</i>		1	
	<i>Our Little Messenger</i>		2	
	<i>Junior Messenger</i>		3	
	<i>Young Catholic Messenger</i>		3-6	
			6-9	

## BOOKLIST FOR REMEDIAL READING

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## SPECIAL MATERIALS

Author	Title	Grade	Rate
	<i>Reader's Digest: Adult Education Reader A &amp; B</i> (Reader's Digest)	3	C
	(Interest level- high school adult)		
	<i>Reader's Digest Reading Skill Builder</i>	3	A
	<i>Reading Skill Builder</i>	4	A
	<i>Reading Skill Builder</i>	5	A
	(Rewritten and simplified stories from regular Digest plus reading exercises)	6	A
Simpson	<i>SRA Better Reading:</i> (SRA) Book 1		A
	(Excellent: 20 Book 2	5-6	A
	speed and comprehension drills. Book 3	7-8	
	All books have same answer key so they can be used simultaneously.)	9-10	
	<i>SRA Reading Laboratory:</i> (SRA)	3-12	B
	(A box of graded individual lessons in reading comprehension and other reading skills. Interest level junior and senior high school.)		
	<i>Teen-Age Book Club:</i> (Scholastic)		A
	(A book club of regular paperbound books specially selected for high schools. There is also a Catholic list. Excellent for stimulating interest in book ownership.)		
Witty	<i>How to Become a Better Reader:</i> (SRA)	HS	C
	(20 practical reading lessons; 20 general reading exercises.)		

## SCIENCE

Schneider	<i>Heath Elementary Science Series:</i> (Heath)		B
	<i>Science for Work &amp; Play</i>	1	
	<i>Science for Here &amp; Now</i>	2	
	<i>Science Far and Near</i>	3	
	<i>Science in Your Life</i>	4	
	<i>Science in Our World</i>	5	
	<i>Science for Today &amp; Tomorrow</i>	6	
	<i>Children's World-of-Science Library:</i> (McGraw) Seven Volumes		
	<i>Singer Science Series:</i> (Singer)		
	<i>We Wonder</i>	PP	
	<i>We Ask</i>	P	
	<i>We Look and Listen</i>	1	
	<i>Seeing New Things</i>	2	
	<i>Finding Answers</i>	3	
	<i>Exploring Together</i>	4	
	<i>Doing Experiments</i>	5	
	<i>Solving Problems</i>	6	
Thurber	<i>Exploring Science Series: Six Volumes</i> (Allyn & Bacon)	1-6	B
	<i>Basic Science Education Series:</i> (Row, Peterson)		B
	(Approximately 50 booklets on science subject material with emphasis on natural sciences. Excellent color plates.)		

## ELEMENTARY ENGLISH

## CHILDREN'S TRADE BOOKS

Author	Title	Grade	Rate
(Note: These are just a few trade books that the clinic owns and likes. No attempt has been made to cover the vast amount of children's books in this area.)			
Goodwin	<i>The Real Book About Space Travel:</i> (Garden City)	5	
Guilfoile	<i>Nobody Listens to Andrew:</i> (Follette)	1	
Meador	<i>T-Model Tommy:</i> (Harcourt)	5	
Sherman	<i>The Real Book of Amazing Scientific Facts:</i> (Garden City)	5	

## ADAPTED CLASSICS

Globe Adapted Classics:  
(Globe)

(Junior and senior high level in interest. In addition to the few volumes mentioned, there are approximately 30 additional volumes available in this series.)

*Ben Hur* - Wallace  
*Great Lives—*  
*Great Adventures—*  
*Lorna Doone* - Blackmore  
*Moby Dick* - Melville  
*Prince & Pauper* - Twain  
*Ramona* - Jackson  
*Sherlock Holmes* - Doyle  
*Swiss Family Robinson* - Wyss  
*Tom Sawyer* - Twain  
*Twenty-Thousand Leagues* - Verne

Moderow, et al.

Scott, Foresman Adapted Classics:  
(Scott, Foresman)

(Interest level approximately 7-12; Reading level approximately 5-6)

*Around the World in Eighty Days* - Verne 5  
*Captains Courageous* - Kipling 5  
*David Copperfield* - Dickens 6  
*Eight Treasured Stories* 5  
*Huckleberry Finn* - Twain 5  
*The Last of the Mohicans* - Cooper 6  
*Lorna Doone* - Blackmore 6  
*Moby Dick* - Melville 6  
*Robinson Crusoe* - Defoe 6  
*Six Great Stories* 5  
*Tom Sawyer* - Twain 5  
*Treasure Island* - Stevenson 5  
*When Washington Danced* - Stratton 5

## PUBLISHERS' ADDRESSES

ALLEN & BACON, INC., 560 Mission Street, San Francisco 5, Calif.  
 AMERICAN EDUCATION PUBLICATIONS, Education Center, Columbus 16, Ohio  
 BECKLEY-CARDY COMPANY (Benefic Press), Chicago 39, Illinois.  
 BUREAU OF PUBLICATIONS, Teachers College, Columbia Univ., New York, New York  
 FOLLETT PUBLISHING COMPANY, Chicago, Illinois.  
 GARDEN CITY BOOKS, Garden City, New York.  
 GARRARD PRESS, Champaign, Illinois.  
 GINN AND COMPANY, New York, N. Y.  
 GLOBE BOOK COMPANY, 175 Fifth Ave., New York 10, N. Y.  
 E. M. HALE AND COMPANY, Eau Claire, Wisconsin.  
 HARCOURT, BRACE AND COMPANY, New York, New York.



## PUBLISHERS' ADDRESSES (Cont.)

- D. C. HEATH & COMPANY, San Francisco 5, Calif.  
 HIGHLIGHTS FOR CHILDREN, Columbus, Ohio.  
 J. B. LIPPINCOTT COMPANY, 333 W. Lake St., Chicago 6, Ill.  
 MACMILLAN COMPANY, San Francisco 5, Calif.  
 MCCORMICK-MATHERS, New York, N. Y.  
 MCGRAW-HILL COMPANY, 330 W. 42nd St., New York 36, N. Y.  
 CHARLES E. MERRILL COMPANY, San Francisco, Calif.  
 READER'S DIGEST EDUCATIONAL DEPARTMENT, Pleasantville, N. Y.  
 ROW, PETERSON AND COMPANY, 1911 Ridge Ave., Evanston, Ill.  
 SCHOLASTIC MAGAZINES, 33 W. 42nd St., New York 36, N. Y.  
 SCIENCE RESEARCH ASSOCIATES, 57 W. Grand Ave., Chicago 10, Ill.  
 SCOTT, FORESMAN AND COMPANY, San Francisco 5, Calif.  
 L. W. SINGER COMPANY, INC., Syracuse, N. Y.  
 HARR WAGNER PUBLISHING COMPANY, 609 Mission St., San Francisco 5, Calif.  
 WEBSTER PUBLISHING COMPANY, New York, N. Y.  
 WHEELER PUBLISHING COMPANY, New York, N. Y.

*Research in the Three R's*, edited by C. W. Hunnicutt and William J. Iverson. Harper and Brothers, (49 E. 33rd Street, New York 16), \$6.

No matter how schools teach the language arts, sooner or later some one will question their practices: Why do you start with manuscript writing? Why don't you teach more formal grammar? How can you expect Johnny to read when you don't teach phonics? Questions like these can be answered convincingly only in terms of facts obtained from impartial experimentation and research. The difficulty heretofore has been that this research has been too prolific (over 3,000 studies in the field of

reading alone) and too widely distributed to be readily accessible. This difficulty has been remedied by the editors of *Research in the Three R's*. They have selected the most important foundation studies relating to reading, writing, and arithmetic and reproduced them in only slightly modified and abridged form. The book should be required reading in teacher education courses dealing with instruction in English. Copies should also be available in every school for ready citation to interested parents or critics.

Walter V. Kaulfers  
 University of Illinois, Urbana

## IMPERATIVE MOOD IN VERBS

This letter from a Minnesota woman to a newspaper editor would be a good exercise to use in teaching the imperative mood in verbs to a grammar class. She writes: "Always we hear the spoiled plaintive cry of the teen-ager: 'What can we do? Where can we go? I can make some suggestions. Go home! Hang the storm windows. Paint the woodwork. Rake the leaves. Mow the lawn. Shovel the walks. Wash the car. Learn to cook. Scrub some floors. Repair the sink. Build a boat. Get a job. Help the minister, the Red Cross, the Salvation Army. Visit the sick. Assist the poor. Study your lessons. And when you are through—and not too tired—read a book.'"

The conclusion of her letter could be used for examples of transitive verbs and direct objects. "Your parents do not owe you entertainment. Your village does not owe you recreational facilities. The world does not owe you a living. You owe the world something. You

owe it your time and energy and your talents so that no one will be at war or in poverty or sick or lonely again."

A new book published by the Brethren Publishing House, Elgin, Illinois, *Wilderness Boy* by Ota Lee Russell, is in line with this thinking as it tells the story of a 13-year-old boy who, upon becoming an orphan, travels with his cousin's family on a flat-boat down the Monongahela and Ohio Rivers and then overland to southwestern Kentucky where the Church of the Brethren is establishing new homes at Reubensville, Kentucky. The river trip begins in March, 1802, when the river water at Pittsburgh is high. The kindness and faith of the Brethren toward Indians and one another leads Andre, the pilot, to join the settlement. The book is beautifully illustrated by a Yugo-Slavian refugee who came to this country in 1951, but who has drawn our pioneer forefathers with skill. (\$2.00).

LOUISE HOVDE MORTENSEN

## On Seeing Words as 'Wholes'

During the past 18 months or so there has been a fair amount of interest among American educationists in the work of J. C. Daniels and myself on the teaching of reading. *Elementary English* itself printed a lengthy review by Professor David Russell on our report *Progress in Reading*, and more recently Irving Adler in *What We Want of Our Schools* (John Day Co.) suggested that the system of teaching reading which we have embodied in the *Royal Road Readers* (Chatto & Windus, London) was worthy of close attention by all who were involved in the discussion of the reading problems which in recent years have been so much in the forefront of American educational thought.

In his book Adler gives a very clear and succinct summary of the theory behind the *Royal Road Readers*. There is, however, one aspect of the problem which Adler does not touch upon but which in my opinion is quite fundamental. It is no fault of Adler's that in his summary he did not deal with the matter because we ourselves had not in any published work so far given it the prominence it now seems to merit.

It is a question both of the processes of word perception and of the ambiguity which habitually accompanies the use of words in describing those processes.

Everyone familiar with the literature on the teaching of reading will frequently have read about "seeing words as wholes." What is not so easily noticeable, however, is that this phrase has two clear and distinct meanings: (1) there is the perception of the undifferentiated whole; (2)

there is the perception of a whole word or even a phrase not undifferentiated but quite clear in all its details. Because the phrase has been used far too often without regard to these quite different meanings there has been a considerable amount of confused thinking about how children, or even adults, perceive words. I have performed simple experiments with thousands of adults which, when described, will show quite clearly what the significant difference is between these two meanings of this phrase.

No elaborate apparatus is required to carry out these experiments. All that is necessary is some simple apparatus—even a card with a slot cut in it will do—by means of which a word may be exposed for a fraction of a second. They are, in fact, the experiments which Cattell and Erdmann and Dodge carried out towards the end of last century and which according to Anderson and Dearborn provide the rationale of the word method. Although my experiments were substantially the same as those earlier ones, there were certain significant differences, both in procedure and in the interpretation of the results. The difference in procedure was that those taking part in the experiment were not allowed to guess at what they saw but were asked to say as precisely as they could, what they thought they did see. The difference of interpretation is the main theme of this article.

Fortunately in the interests of brevity, these experiments were so conclusive that

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Dr. Diack, of the University of Nottingham, is co-author of *The Royal Road Readers*.

there is no need for statistical tables or calculations of correlations, degrees of freedom or probability. There are no exceptions to the rules of perception which these experiments demonstrate; they are of universal application. The results are as follows:

(1) It is possible to expose a word for so brief a time that no one can see the word with sufficient accuracy to detect anything except an undifferentiated whole. This is to say although the subject might be able to say that the word was short or long, there would be little else he could say about it unless perhaps it was a single letter word like *I* or *a*.

(2) If the exposure time is increased by a few milli-seconds and the subject has not previously been told which word is to be exposed, and if further he is asked to say not what he thinks the word might be, but what he is sure he has actually seen, even if that is only a letter or two, he will then be able to name only one or two letters of the word. The speed of word-recognition varies from one individual to another. So in working through these experiments the best procedure is to begin with an exposure time which gives the results under heading (1) and very gradually increase it.

(3) If the subject is told which word is to be exposed, he will then see the whole word in as brief a time as under the conditions of (2) he was able to discern only one or two letters.

(4) If the word has about 25 per cent of the letters mutilated but in such a way as to preserve the general appearance of the word, and if the subject is then asked to say how much of the word he can see during an exposure equal to that which

produced the results of (2), then he will "see" the word complete in all its detail even though some of the details are not there to be seen. This result is not universal like the others; it depends to some extent on the degree of sophistication in such situations which the subject possesses.

The significance of these results both with regard to speed of reading and the design for material in teaching reading is of great importance. The first point to be made is that it is quite wrong to think of children "seeing words as wholes" at the early stages of reading, if by that phrase we mean seeing them in the same way as adults do who are reading words in context. My interpretation of the situation under heading (3) is that when the subject is told the word he repeats it to himself in inner speech and during that process there occur events in the visual centre of his brain which are analogous to those which occur when he is actually seeing the word in print. That is to say, words may be "seen" because the context suggests them. This is borne out by the results regarded under heading (4). This situation arises, however, only when words have been previously perceived in full detail and in order to perceive them in full detail a visual analysis of the words must previously have taken place. This conclusion is borne out by the result reported under heading (2).

The implication of this is that there is a period during the child's progress towards reading skill when he is much more dependent upon letters than he ever will be again. The adult never wholly escapes from this dependence because he must return to this letter analysis stage whenever he meets a new word, as he may well do on

a map or a telephone directory. If to this fact we add the fact that visual analysis of newly-met words into the letter parts is *necessary*, then we have what seems to be irrefutable argument in favor of using as many regularly spelt words at the early stages of reading as is humanly possible with our illogically spelt language. It is by no means necessary—in fact it is not to be recommended—that we should begin teaching reading with letters and sounds, because in doing so we are not showing letters in a functional way.

The full meaning of a letter is not shown when the letter is isolated because part of its meaning arises from its relationship to other letters in the word, since the order in which letters appear indicates a time order in the sounds of speech. The impact of this simple idea upon a notion that words are seen as immediate wholes is interesting, but is not a matter to be gone into in detail here. Some readers may, however, care to argue in their own minds about the significance of the fact that the retinal image of a printed word in suitably sized type is a simultaneous whole, whereas not even a gross system of time measurement could hold that even a two-syllable word is heard instantaneously.

The logical analysis of Gestalt psychology in recent years has not left much of that edifice standing. Yet even those who were most critical of Gestalt theory are likely to agree with the main idea underlying Wertheimer's posthumous book, *Productive Thinking*, that the most rewarding approach to problems is to view them as a "whole" or in the "round" and from that standpoint conduct the analysis into parts. Clearly, however, it is with

regularly spelt words, in the first instance at least, that this process is likely to meet with most success. There are many words in the child's speech, *e.g., through*, of which some of the parts can be given no meaning without reference to etymology or the history of spelling, and such extra knowledge places an undue burden upon the child who is involved in the difficult problem of learning to read. If, therefore, we are to use irregular words at the early stages, we must throw aside the idea that the child is to learn with insight, and we must also find a way around the difficulties that the child is seeing the letters in any case, that he has to gain insight into the meanings of the letters, and that with an irregular vocabulary these letter-meanings are very often in conflict. Our experimental work in schools indicates that the gains in confidence and ability to tackle new words when a regular vocabulary is used in the first stages are so great as to heavily outweigh any disadvantages which any school of psychology can formulate in opposition.

Finally, in the pursuit of meaningfulness which has dominated the teaching of reading, at least since the days of Huey in America and Decroly in Belgium, there has been so much concentration upon word-meanings that in the design of teaching material the simple fact has far too often been forgotten that when we teach children in the first stages, or at least after the pre-reading stage, we are teaching not the meanings of words—for these they already know—but the functional meanings of letters through which they arrive at the sounds of words and so to the word-meanings which derive from their own experience.

## Films and Creative Expression

What possibility do films have in promoting creative expression? As concluded in a study by Dr. Paul Witty,\* films are ideal for use in stimulating creative response because of their artistic excellence and the rich background they provide for the expression of varied feelings!

Evidence in audio-visual research is "sketchy" when compared to other fields such as reading, social studies, and arithmetic. When one tries to secure evidence for the use of a film to increase the creative expression of writings of children, little, if any, comprehensive research can be found. However, there are efficient school persons, who, through their own experiences and observations, are certain that audio-visual methods work and are effective.

When centers of emphasis were two spring units on birds and seashore life with a group of third graders, many superior evidences of creative expression were given.

Consider Dickie's story—his immaturity was evidenced as he wrote with emphasis on self:

### *The Beach*

"I went to the beach Friday afternoon. The sand looked like oil was on it. I saw a big fish. The fish moved fast. I went to the Marine lab. Then I went swimming. Then we left."

Lynette's immature personality blossomed over-night when she read her story to the class. The world was hers as was

confidence and poise when she wrote the following story:

### *About Sea Animals*

"One day we went to the sea. It was really fun. I wish you could come. We went March 20th, 1957. We found a fish-horse. Then I got on the shore. Then I got on the diving-board. Then we went home. I wrote a story."

Scott showed a beginning of sequential events in his writings. There was a tendency to label things that were real to him as:

"We saw a movie in the dark room. We saw a red-winged black bird. We also saw a wren. We saw a chickadee. I saw a red-headed woodpecker. The red-headed woodpecker reminds me of a lady in a red cap and a black suit and a white apron."

Sue exemplified her reasoning ability when she responded with emotional feeling, "A squid is a long fish. When an enemy comes, the squid shoots off a foaming gas. A squid reminds me of a desert."

Randy, who knew many words and talked a lot, chose to use many imaginative phrases in his story:

### *Birds*

"If I were a woodpecker and I bored a hole, I could smell the dust and it would remind me of the dust on the beach and sandy water or mud. I could also smell a bug and it would remind me of medicine.

"If a bird flew on my hand, it would feel like needles sticking in me. If I felt a

Mrs. Berry is reading improvement teacher in the Elizabeth Cobb Junior High School, Tallahassee, Florida.

\*"Some Values of Creative Writing," *Elementary English*, March, 1957, page 143.



bird's feather, it would remind me of a pillow. If a bird flew on my hand, it would feel cold and rough like rubbing against a rock pile."

### *Seashore Life*

Sensory impressions and emotional feelings were noticeably recognized with Scott's story. For example:

"In the beginning, it was the water beating on the rocks. I thought it looked like when you pour out water very fast. It makes bubbles like the water did. A fish in the water, it was huge, just huge. It looked like a boat with ten boards with a white sheet over it. A little fish that I saw looked like it couldn't hurt a flea. It looked like an over-grown sardine, but it was pretty deadly, it was too."

John chose to let original fresh words ooze out when he wrote:

### *My Sea Life Story*

"The squid reminds me of a shrimp. Then the sand dollar reminds me of a potato chip. And the seashore reminds me of rain, boiling water bubbles or tears. The seaweed, when it blows back and forth reminds me of the wind blowing the trees back and forth. The hermit crab reminds me of a snail crawling across the sea floor."

Many times Dixon's questions were asked and answered with much enthusiasm. Typical is: "Do you know what an ocean reminds me of? The water in a washing machine."

In addition to writing longer stories, Betty, who was advanced and mature, tended to evaluate her ideas as depicted here:

### *Sea Life*

"Yesterday we saw a movie. It was

called sea life. The waves rolled over the rocks. When it rolled back down it made the rocks look like coal.

"There was some kind of sea plant. It looked like it was fuzzy but it wasn't—It was sticky. I liked the sea urchin. The spines looked like pens. The movie was good."

Efficient Kathy apparently had fun when she spontaneously wrote her reactions to the film this way:

### *My Story*

"When I was at the seashore, I saw a jelly fish. It reminded me of a scarf. Then when we went swimming I saw a sand dollar. At first, I thought it was an old half of a dollar that someone had lost. But when I picked it up, it started to move its legs. Boy, did it scare me?"

"Squids always made me think right off, shrimps. Then wow! A hermit crab had a hold of daddy's toe."

Often as children get older they begin to show their reasoning ability and see their purposes in writing. Mike and Betty wrote differently but evidences of the above follow:

### *Sea Life*

"I think a horse show crab looks like a shovel. I think a star fish looks like a big star. I think singarees look like pancakes, and the squid looks like someone breathing as it goes back and forth."

### *Some Birds*

"A woodpecker came out of his home and was thinking if danger was near. A bluebird was thinking if there was any food near. The baby birds were thinking about eating. They were thinking if their mother would find any food for them."

Dabney showed more objectivity in

her story as well as a beginning of interesting sentence structure.

### *Our Fun*

"Last summer we went to the seashore to stay for the weekend. I have forgotten what the name of it was, but anyway, we rented a cottage. We went out on the dock a lot and saw sharks many times. Every Sunday we go to the beach in the summer and a few days ago when we were there, I saw two horse-shoe crabs. When I see horse-shoe crabs bury themselves it makes me think of getting mud between my toes."

If we agree that creative expression should be encouraged, and that it helps the child's inner feelings and helps to make a place for him in society, then it is important that we enrich his first-hand experiences, read widely to him and use many, varied visual aids.

Was it the film approach that stimulated Lynette to write as enthusiastically and with color as well as the more mature and apt pupils? Assuming the teacher and the cumulative classroom climate were strong factors in the motivation, a simple study was conducted to explore some potentialities in the use of films to promote creative expression.

The method used for this study was a review of library materials conference with teachers and other specialists in this field.

A third grade class of twenty-eight subjects at Kate Sullivan School (Tallahassee) was selected.

The classroom teacher gave simple directions about fall and asked the children to write stories telling how they feel about fall.

The teacher collected the stories and after an interval of one week the film

AUTUMN ON THE FARM was shown to the same third grade. Following the film the same directions were given with no comments. These papers were collected.

These two sets of compositions were rated by three judges considered to be specialists in the field of language arts. Their ratings were tabulated and analyzed.

#### A summary of findings includes:

1. Research is not sufficient relative to the effectiveness of the use of films in creative writing.
2. Authorities agree creative writing has social and personal values for children.
3. Suggestions for encouraging creative writing have been made but their effectiveness has not been tested in research.
4. Films may stimulate ideas but the children must have the vocabulary to express themselves. The vocabulary does not come from the film.
5. Films may vary enough in background of experience so that each child will be led to respond in individually desirable and satisfying ways.
6. An analysis of data does not support the hypothesis studied.

From the experience which the writer has had from this study, the following comments are made:

1. The sample was limited in number.
2. The film had narration which may have placed certain restrictions on the compositions of the children.
3. Another type of film without narration or either music might have had a different effect.
4. While directions for rating the compositions were furnished the judges, it appears that all three did not interpret the sheet in the same way. If this were repeated, in order to reduce the subjectivity, the judges might practice on one set of compositions in order to develop a common approach.
5. The judges felt that the examples given by the writer were well written. They indicated, however, that there was dif-

ficuity in finding this quality of writing in the children's papers. In selecting the examples, the writer chose quotations which she thought to be typical of third grade children whom she had taught.

It may be, however, that these examples were not typical of the children who wrote the compositions.

6. There is much need for further study in this area.

CHARLOTTE L. MILLMAN

## An Individualized Reading Program

We started with four groups in September based on the standardized reading test plus teacher judgment and informal textbook test. Six children on grade 3 level read from *More Streets and Roads*; a second group on 5th grade level was reading *Merry Hearts and Bold*; a third group read *More People and Progress* (grade 6) and the fourth group read *Paths and Pathfinders*. (Grade 7-10).

To initiate the IRP, I asked the class to evaluate our reading program. These were the major criticisms:

1. Some of the stories in the basic reader were boring and were read only because they had to read them.
2. Some children read faster than others and had to wait for the entire group to finish the story before it could be discussed.
3. The skills taught to the entire group were often not needed by some individual in the group.

When I suggested IR the class was most enthusiastic. They liked the idea of self-choice, self-pacing, and fluid grouping in skills they needed. They wanted to know if they might take the books home to read. This might be done, I said, if they brought the books back to school each day. Failure to do so would mean they might forfeit the privilege of reading the book at home.

What books to use? That was the first

problem. Our classroom library consists of books excellent for reference in Social Studies, Nature, and Science. Since few of these books were likely to be selected I told them they might select books from our School Library (which is next door to our room); they might bring books from their home libraries (which I must first approve) and books from the Public Library.

I had prepared a chart showing that there were books to suit every interest: Adventure, Animal Stories, Arts, Hobbies, Biography, Circus, Baseball, Cowboys, Fairy Tales, School Stories, Holidays, Funny Books, Mysteries, Myths, Nature, Science, Sports, Travel, Series Books, Poetry Books, People and Faraway Places, Magazines, etc. We discussed the advisability of reading many different types of literature. We suggested browsing and reading several pages of a book before "taking it out." I "advertised" several books by showing illustrations, (Robert Lawson's "Ben and Me," Lawson's "They Were Strong and Good," A. A. Milne "Now We Are Six"). I read several pages of funny parts from Herbert's Remarkable Improvement, Homer Price and Rootabaga Stories.

Mrs. Millman is a sixth grade teacher in P. S. 215, Brooklyn, N. Y.

We discussed and initiated routines to be followed. Each day there would be two librarians who would sit at the classroom library table. We have a box of library cards on which the child enters the title of the book and date. The librarians will check. Each child would set up his reading notebook. He would record daily the following information: Date—Title of Book—Pages read that day—Summary of pages read—Interesting Words.

What do we do when we finish a book? That was the next problem for discussion. We decided that we could write a book review and illustrate it; write a blurb; make a book jacket; prepare a panel discussion with others who have read the book; find out something about the author; follow directions and make something after reading a "How to" book; perform an experiment suggested in a science book; write a poem; give a summary to the class; describe the characters; read funny parts or exciting parts or mysterious or poetic parts to the class. I in turn would keep a record of each child's reading with notations as to specific oral and silent reading skills he needed drill in. I explained how the reading period would be conducted.

It was now time to select a book. Several chose to continue reading their Basic Readers; two selected *Science for Today and Tomorrow* from the classroom library; another chose *Children's Literature* from the classroom library. The rest (about 30 of the 36 children) chose books from the school library (*Book of Myths*, *Venus Boy*, *Miss Pickerell Series*, *Peppi Longstocking*, *Homer Price*, *Better Baseball*, *Dr. Doolittle*, *Prehistoric America*, *The Straw Ox*, *Wizard of Oz*, *Tom Edison*, *Boy Inventor*, *McWhinney's Jaunt*, *Mr.*

*Twigg's Mistake*, *Blue Ribbons for Meg*, *It Happened to Hannab*, *Just-So Stories*, *Spanish Cave*, *Now We Are Six*, etc.)

We got down to reading. Actual reading time is about 35 to 40 minutes. I work with three or four children one at a time at my desk to discover silent and oral reading weaknesses. I make note of common skill weaknesses and teach such skills to the groups that need such drill. The groups are fluid, not fixed. They are based solely on common weaknesses as I discover them day-by-day in the individual interviews. After the individual interviews, I walk around the room and note what is being done by several rows of children—asking how they like the book, is it too easy—too hard—have they read anything else by that author—asking a question about a page read—suggesting some interesting words to look up in anticipation of pages beyond what they've read.

The last ten minutes we call the "Sharing Time." I call several to read their brief summaries of pages read today; several to read any interesting words found (interesting because of pronunciation, multiple meaning, etc.) poetic figures of speech (many such in "Mio, My Son" and "Rootabaga Stories" and "Just So Stories") humorous passages; facts learned; description of character or background. I sometimes ask for alternate titles or alternate endings.

From the individual interviews I plan my class and group lessons. I found instruction and drill needed in the following:

- phonics (blending)
- word attack-compound words; initial consonant sounds
- lessons on varying pronunciations of vowel sounds

lessons on accent; syllabication  
 lessons on multiple meanings of words  
 recognizing and understanding sequence  
 transposing ideas into own words  
 making inferences  
 getting the central thought  
 skimming  
 following directions  
 how to use the telephone directory  
 how to use the *World Almanac*  
 how to use *Who's Who*,

Since we started the program my records show that the number of books read range from one book read by Michael Amerosa to 78 read by Linda Sultan (in school and at home) with the average number of 9.

Our class chart "Books on Parade" is faithfully filled in by each child who finishes reading any one of some fifty books. They indicate by different colored circles whether they thought the book was

excellent, good, fair, or poor. We have some 50 or 60 book reviews written by classmates which are eagerly read for leads to the next book the child wants to read. Our autograph collection of popular children's authors is growing by leaps and bounds and we're hoping to entice a real live author to come and visit our class. We're in the process of completing a huge mural for the school library of favorite scenes from our favorite books. We're completing our puppets of story-book characters and writing an original puppet show for auditorium presentation. We have promised to lend our puppets to the Highlawn Branch of the Brooklyn Public Library for display.

The children in my class like the Individualized Reading Program.

ELEANOR PORTER

## The Problem: To Say What You Mean

I speak here as an editor, not as a teacher. I have had no direct experience with children's writing. But I have had experience with writers and writing for ten years, and the evolution of the writing process interests me. So do children, teachers, and teaching. I have, I find, some strong hunches about children's writing based on what I know of writing, both practical and creative, in later life.

Dr. Alvina Treut Burrows says, in a discussion of children's writing<sup>1</sup>, "Writing . . . is self-portraiture . . . a revelation of

self." And I say, "Amen." The great trouble would appear to be that the years so often seem to inhibit, to blur and dull the edges of response, rather than making them sharper. Perhaps it is because we are not often ever again so spontaneous, as when we are young, about the "self" we portray. Most people have a hard time of it when they try to reveal themselves in writing—except perhaps in personal letters to a few trusted friends.

The great problem seems to be "to say what you mean." This difficulty besets not just novelists but office workers faced with writing a problematical memo. Chil-

<sup>1</sup> Alvina Treut Burrows, "Children's Experiences in Writing," *Children and the Language Arts*, edited by Virgil E. Herrick and Leland B. Jacobs. (New Jersey: Prentice-Hall, Inc., 1955), p. 219.

Miss Porter is Assistant Editor of *Gourmet Magazine*, and was formerly with *Collier's Magazines*.



dren, if encouraged, I surmise, say what they mean more freely than adults. (To digress a moment—but perhaps only seemingly—it is a great reward of successful psychiatric therapy, and a reward not unrelated to the ability to write well, that one regains, or develops, the courage and clear-thinking required to say what one means.) Apparently we find it increasingly hard to do this as we mature. Somewhere along the line—and the blame lies only partially with education—the feeling seems to overwhelm us that what we mean cannot be worth saying, that it is probably “wrong,” that we may not mean the same thing tomorrow so we must not say it today. (Yet we should hope, surely, as we mature, to grow in the understanding that we all change our minds, that we know only half-truths, which we will be ill-advised not to modify when we need. This, indeed, is an understanding that I feel educators should foster.)

If, as I suppose, children have an easier time of this saying what they mean, given a chance, it must be because they are less distracted by doubts, less afraid of failure because they have a less cramping standard of success, and perhaps because they have not had as many contradictory and conflicting experiences to reconcile as have adults. Everything should be done to encourage a free-flowing ability to set down what comes to mind. It is a long hard road back, once you have lost the ability.

I do not suggest that children should not, even rather early, come up against the hard facts of communicating precisely. Here, again perhaps rather early, children should be helped to distinguish between writing to communicate facts or ideas and writing that is intended more to con-

vey the usually un-communicable and un-expressible in life. As Dr. Burrows says, “Writing is both an art and a skill.” The skill we can do a little something about; the art flows from a part of life that is intuitive. Dylan Thomas speaks, in a poem about childhood, of “the sun that is young once only.” This makes no “sense.” Neither does a madman. Yet we understand Thomas; we do not often understand the madman. I, for one, am not prepared to explain the difference. Let us, therefore, be watchful that in teaching discipline in writing we do not shake the writer’s faith in saying what he wants to say the way *he* wants to say it.

I am always forcibly struck, in considering writing—and I should suppose the link would be particularly interesting to study in children—by the connection between thinking and writing. (Here I really mean all “composing” in words, spoken or written.) Does part of the difficulty in saying what we mean lie in the fact that we often do not know what we mean until we say it? In other words, do we often write (or compose in speech) *in order* to think, rather than the other way around? I believe we do, and this makes me believe fervently in the value of having children write—and write what *they* think and feel, not something imitated. Glib writing is easy, I believe, because you are not fighting to find out what *you* mean, trying it out, working it through in your mind, but are simply rehashing and resaying what somebody else thought through. And coming from you, the ideas are false, because you have not gone the laborious but stimulating path to discovering their meaning for yourself and expressing it in your unique way.

Children should, I think, therefore be helped in every way to be sincere in writing, not to force. Let them say what they have to say and be done with it—not elaborate because they feel their own products are puny. Far better that someone say very little, but that little his own, than that he create an illusion of facility by borrowing from others. This is as true of discursive writing as of non-discursive. It is almost as difficult to develop the "skill" of discursive writing as it is to perfect the "art" of non-discursive. Time spent with children on "practical" writing is well spent, I believe. Again, I think the effort should be to keep the writer from becoming false and constricted even though he is here more bound by convention. This may seem a rather solemn dictum in relation to a child writing a note asking permission to go to the zoo. But it applies to the writing of reports and to the composing of business letters, for instance. It is not easy to write this kind of thing succinctly and clearly, yet freely and with a little saving drop of "self revelation." The gobbledygook of many business letters is a result of the writer's inability to say what he means and his fear of saying something wrong as surely as hackneyed and feeble "expressive" writing is. If we consider what mayhem of almost international importance can result from, say, un-

clear interoffice communiques in our State Department, we can see more clearly the virtue inherent in an almost reverent concern for the importance of saying what one means.

The moment the writer tries to imitate or to outguess the next person, he is lost. I do not mean one cannot study what others have done and profit by it. I mean that the habit of writing beyond one's understanding, of expressing ideas without first having made them one's own, is fatal. It is better to say a "stupid" thing that you mean than to say a profound thing that you have cribbed from somebody else—without having first assimilated the idea.

It is, therefore, of great importance that children be allowed to "say what they mean" in an atmosphere of trust, encouragement, and tolerance. They will soon enough come to understand that one takes the consequences. One can choose *not* to say—for a variety of reasons. But let it be a conscious choice. Let children not come to feel that to try out their ideas in writing is in and of itself dangerous. There will be plenty of time for them to discover the necessity and virtue, on occasion, of concealment, but this knowledge should come when they are strong enough to understand the reasons for concealment and, one wants to hope, to maintain their integrity in spite of it.

#### NIGHT WATCH

As we waited for the Sputnik's flight,  
In the heavens that night the stars were bright.  
We could see, while standing there,  
The form of Cassiopeia's Chair  
And the Milky Way's white path on high.  
A flick of light and then it was by  
The Little Dog and Gemini  
And all I could see of the autumn sky.

I made a thorough exploration  
To identify each constellation,  
But it was late and I had a date  
With my science homework — *that* would not wait!

— Daniel E. Bryant  
Grade 6, Boston Schools  
(Robert M. Bloom, Submaster)

## Broadening Reading Interest through Creative Expression

The children in the South Sanpete Schools are broadening their experiences by creating many of their own reading materials. Self-made books, charts, talking murals, door charts, quizzes, and many other interesting activities have aroused a fresh outlook toward reading.

Much of this activity started when most of the teachers joined together to study and improve their reading programs under the direction of Gwyn Clark.\*

A few of the ideas used by South Sanpete teachers in creating new and varied reading materials are listed below.

1. "Talking Murals" are very popular. In this activity a title is chosen for the mural, i.e., "If I Were a Kite," or "If I were a Star," or "If I Lived In a Story." Each child then says what he would do in this situation. An example might be: Mary said, "I'd float up to the clouds and break them. Then there would be a downpour."

The children make pictures of what they would be, cut them out and paste them on the mural. Beside their drawings are their sayings with their names as above. The things they say are more interesting if cut in different shapes like the sayings in cartoons.

Research shows that children go back to read again and again material that has their names attached to it. This is especially true in the lower grades.

Children learn to read their own stories and then teach other children to

read them. What a wide reading vocabulary they gain!

Children can be trained to quiz each other about words in their own stories, i.e., "Find a word that rhymes with boat." "Which word starts like climb?"

2. A kindergarten teacher had children draw and cut out pictures of themselves to paste on the mural, "Our Names" The child's name was then put by the picture. By this simple device a child learned not only his own name but those of his other classmates.
3. Another kindergarten teacher used a box with alphabet dividers. The child learned to find his name and put it on a chart that said, "I Am At School Today." At night when he left he put it in the file.
4. One kindergarten teacher brought new books in for the library table. The children enjoyed looking at the books. She then took down the comments a child made about a book he liked. The child then made a picture of the book and she wrote the comment by it. These pictures were made into a booklet and placed on the library table.

This experience gave importance to reading even though the child couldn't read the book.

5. Jokes and riddles help to make the reading corner interesting. Children took turns writing them and placing them in the reading corner. The idea became so popular in the school that riddles were finally placed on a bulletin board in the hall for all the children to read.

Sometimes the answer to the riddle

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Miss Fjeldsted is Elementary Consultant in the South Sanpete School District, Mante, Utah.

was placed on the board with a cover over it. When a child thought he had the answer, he checked under the cover. If he had it right, he posted his name in a designated place.

Sometimes the answers were checked by reporting it to the person who put up the riddle or puzzle.

6. Door charts furnish another exciting source of reading materials. Each morning as the children came to the door, they were greeted with something new to read. It might be news, the teacher's or some child's. It might be a provocative statement or question about something in the room. It might be directives or announcements, etc.

The teacher helps the first child to read the door chart. That child then helps the other children read it as they come into the room.

This reading activity can be so varied and provocative.

7. Another teacher kept her ears alerted to unusual and unique statements made by the children. These were put on charts, read, and enjoyed.

Statements such as this had interest. A snow storm had put a thick layer of snow on everything. As the sun warmed the snow up it fell off in layers. Jan had seen a layer fall off a car on his way to school. He said, "It folded up like a blanket as it fell."

8. Charts, charts, charts, of every kind add spice to the reading program. Recipe charts, science experiment charts, plan charts, record charts, and charts of every size and description are being used to further the reading program. These become just as important in the upper grades as in the lower grades.
9. One group started a diary of Paul Bunyan. Different children added to it each day. It was put in an inviting

place, enticing children to find out what had happened.

10. Research reading was increased by having some catchy question on the board each day. The answer was posted below, covered up. The children who were able to find the answer posted their names on a sign-up-chart.

Examples are: What is a mirage?  
Who killed Cock Robin?

11. Sign-up charts were made. These charts listed responsibilities or choices of activities for the day. A child would have to learn to read the charts to be able to make his choice.
12. Another class spent time finding unique ways authors described ordinary things. The children worked at this for four days. Then they shared the expressions they had found. The class chose the most interesting ones to be placed on bricks, shingles, doors, and windows of a paper house they made on the wall. The children went back to the house time and time again to read.

Another value in this experience is that children themselves become more expressive.

13. "Spring News About Us" has become an interesting center in another room. The news is written and illustrated. Children love to read about themselves.
14. A number of teachers are using personalized letters written to all the children or one child at a time. These are written on chart paper and hung on the door or elsewhere in the room.

The letter may ask questions, give encouragement, give directives, or show an interest in personal happenings. Many and varied purposes can be served by such letters.

Children soon come to expect this type of reading experience and are quick to miss it if a letter is not posted.

An example is:

Dear Boys and Girls,

You did an excellent job in your planning committees yesterday. Do you know where to start today?

We have a new interest in the room. It is a snake. Who would like to go to the library and look up some information about it to share with the class?

I hope we have a pleasant day at school today.

Your teacher,  
Mrs. Ross

15. "A Spring Shower of Questions" led to much reading. Each child wrote a few questions about a book he liked. These were written on colored umbrellas and pasted under the names of books. The pages where the answers to the questions could be found were listed after the questions. More children became interested in more books.
16. Original creative poetry was placed on a hall bulletin board for the whole school to read. Illustrations helped to attract interest to the center.
17. Another group used music, creative dance, and reading together. Children listened to music and chose "The Glow Worm" to use for the dance music. The teacher mimeographed a story about her experience with glow worms. Then they began to fit the story to the music. Charts were made of plans for the dance. It was called, "A Recipe for Our Dance." Children read and re-read the directions as they learned the dance.

The group also read and chanted part of Hiawatha to the music, read poems about fireflies, from charts, did research reading about the life cycle of the glow worm, and wrote true and imaginative stories about them.

18. A group made large envelopes and decorated them. The caption on the outside was: "Want a Quiz, Kids?" Inside the envelope were placed articles from the daily newspaper entitled, "Tell Me Why," and "Ask Andy." The center enticed children to read the clipped articles.

On the last day of the week a few questions about the articles were placed on the board. The last period of the day was the "Quiz" period. The children who could intelligently discuss the questions were the "Quiz Kids" of the week.

Another envelope was for jokes and riddles. Its title was, "What's the Latest?" When interest lags and fatigue is evident, the day is spiced up by reading from this envelope.

19. Children visited a grocery store where they read the labels of packages and cans of food they were studying about in a nutrition unit. Back in their room they recorded their findings.
20. The puppet theater was used as an information bureau. Questions were read and answers had to be read back.
21. A filmstrip used for a science learning experience was used as an oral reading exercise. The captions were typed up by the teacher and given to children to learn. Then the filmstrip was used with each child reading and explaining the part assigned to him.
22. One class decided to use a panel of three as one method of reporting books. Questions about a book that all the children had read were read by the quiz master. The children answered, either falsely or correctly. If the correct answer was given, a card marked "True" was flashed. False answers brought forth the "False" card.

Some far-fetched answers brought forth chuckles from the class.

After a brief question period a moderator told the story and why the answers given were true or false.

23. A class re-read their favorite stories and made dioramas of them. "Teasers" were then written by the children and placed by the diorama. An example is: "He is a most lucky deer with a lucky life. His father, being the king of the forest, taught him the ways of life for



a deer. When Spring came the young deer

24. "Book Friends of Our Country" was the title of a large map of the United States. As children read books that had settings in the United States, they placed the name on the map in its proper locale. This led to reading more stories with definite locale settings.
26. One group looked for interesting word pictures to be read orally. This sensitized children to what words can do. Children could be heard saying, "Oh, listen to this!"
27. One sixth grade examined many copies of the *Reader's Digest* and *National Geographic* Magazines for articles that would be interesting to them and helpful in their studies. These articles were taken out and made into individual booklets. An index was made so that materials could be located easily.

Many of the articles were used for self-selection in reading.

28. Teachers also made many reading games to give variety to the reading program.

#### Infinitives as Modifiers

Many boys and girls have read the story of King Alfred and the cottage-woman's cakes which the king, in disguise, was asked to watch but which he allowed to burn when deep in thought about his kingly troubles. A sentence in Sir Winston Churchill's "History of the English-Speaking Peoples" describing Alfred the Great is an interesting use of infinitive phrases and shows Churchill's classical style, which he gained from his school days in the study of Macaulay and the Roman writers. He writes: "This sublime power *to rise* above the whole force of circumstances, *to remain* unbiased by the extremes of victory or defeat, *to persevere* in the teeth of disaster, *to greet* returning fortune with a cool eye, *to have* faith in men after repeated betrayals raises Alfred far above the turmoil of barbaric wars to his pinnacle of deathless glory." The simple subject, power, is modified by five infinitive phrases which seem to rise, step by step, to the top of

The final class was a reading party. Everything was done through reading. Refreshments were made and served, original games, take-offs on the different classes were played, original songs were sung, and an original cartoon of each teacher was made with a wise saying by each.

The final activity of the party was a graduation exercise. A mural was made with each teacher in cap and gown. The faces had been made by kindergarten and first grade children. Each person depicted on the mural held a diploma. The diplomas, all different, were taken from the mural and read by the teachers. What fun!

The ideas here are suggestive. Many more could be added. A creative teacher can implement, enlarge, and adjust to the needs and interests of her class.

Yes, making our own reading materials and broadening our experience has given reading a more natural and functional place in our programs. Children and teachers love it.

a pedestal with Alfred at the top like a commanding statue.

This kind of an exercise can be simplified for young children in sentences such as 1. His ability to play ball, to work with the team, and to encourage the other players made Jack a good captain. 2. Her desire to please others, to make them comfortable, and to entertain politely made Sarah a good hostess. 3. Her ability to play the piano, to face an audience, and to do her best made Helen popular. 4. His ability to express his thoughts well, to speak clearly, and to offer useful suggestions made Mr. Brown the best candidate. Sentences using prepositional phrases can be compared with the sentences using infinitive phrases. For example, 1. Her love of music, of dancing, and of joking made Grace a good companion. 2. His choice of words, of anecdotes, and of funny stories made Mr. Brown the best speaker.

LOUISE HOVDE MORTENSEN

# National Council of Teachers of English

## *Councilletter*

### *The 1958 Convention*

(The Second Vice-President's report on the Friday portion of the National Council of Teachers of English Convention in Pittsburgh, November 27-29, 1958.)

The invitation to write a page or so for the journals telling about the programs planned for Friday, November 28, as part of the convention of the National Council of Teachers of English in Pittsburgh, Pennsylvania, affords a much desired opportunity to thank all the many hundreds of persons who have assisted in one way or another in preparing this series. From the day when the program was announced at the business meeting in Minneapolis, generous and helpful suggestions have been coming to the Second Vice-President from all over the country. More than six hundred persons have sent in ideas for topics or have suggested possible participants. Literally thousands of persons have been suggested for parts in the 1958 program. It would have been most desirable to have been able to write a personal note thanking each one for his contributions. Since this is not possible, I welcome this chance to express appreciation to you all through the pages of the NCTE journals. Special gratitude is due the members of the advisory committee, who met each request for help with prompt and efficient response: Harold Allen, Paul Farmer, James Mason, Milacent Ocvirk, and Edna Sterling.

In the series of programs planned for Friday, November 28, there should be something of interest to everyone concerned with any aspect of the teaching of English or the research

in this field. As a result of numerous requests, a slight change in organization has been effected in developing this year's programs. The problem has been to meet two different kinds of suggestions: to arrange for meetings on a sufficiently wide-spread number of topics to meet the interests of the diverse membership of NCTE; and second, to enable a person who wishes to do so to "follow through" in one area during several meetings rather than to scatter his attention.

In response to the first suggestion, fifty-five programs have been arranged. These are fairly evenly distributed according to elementary school, junior high school, senior high school, and college. Some of the programs are concerned with only one grade level, such as elementary school; others are centered upon topics that include a spread of grade levels. Attention has been given also to such special groups as the beginning teacher, visitors from foreign lands, people who have been on foreign exchange, the librarians, and the National Books Committee. One program is centered upon the humanities as emphasized in the John Hay Whitney Foundation program, and several John Hay Whitney Fellows are utilized as participants. The subjects covered by the programs include such topics as articulation, speech, reading, drama, linguistics, news letters and bulletins, work of the affiliates, the gifted pupils and the reluctant learners, evaluation of achievement, studies of certain outstanding writers, preparation for teaching and certification, use of audio visual aids, unit-type teach-

ing, and experimental programs. Members of the American Speech Association have been most helpful and are participating in several programs; one program has been planned as a joint presentation of NCTE and the International Reading Association.

In response to the second suggestion, this year's offerings are organized into three series: the first, from 9:00 to 10:15, the second from 10:30 to 12:00; and the third from 3:00 to 5:00. The first series will consist of five large, keynote meetings — each considering one of the major aspects of English teaching. These programs will consider the following five emphases:

- I. Problems of Design and Structure in the Language Arts Curriculum
- II. Interpreting the English Language Arts Program to Teachers, Administrators, and Community
- III. Maintenance of Scholarship Commensurate with Individual Abilities
- IV. Preparing a Teacher of the English Language Arts
- V. Experimental Programs

Each of these programs will consist of several talks on various phases of the topic.

The second series will consist of twenty-six small-group programs growing out of and related to the keynote program. Each of these programs will consider more specifically some aspect of the keynote programs. For instance, in relationship to Keynote Program I: Problems of Design and Structure in the Language Arts Curriculum, the following small group programs have been arranged:

- I-a. Creative Teaching in the Elementary School
- I-b. Teaching Language Arts in the Junior High School
- I-c. Teaching the English Language Arts in the Senior High School
- I-d. Using New Approaches in Building an Articulated Program from School to College
- I-e. Developing an Adequate Speech Program in the Regular Language Arts Classes

#### I-f. Helping High School and College Students to Develop Sensitivity to a Piece of Literature

A person wishing to examine more fully the topic of Keynote Program I would be guided by the numbering system in selecting his meeting for the second series.

The third series will consist of demonstrations and discussions. Twenty-four such meetings have been planned. In most cases, the meetings consist of demonstrations followed by discussions. In a few cases, especially programs dealing with individual literary figures such as Joyce, the meetings are devoted to initial talks and speaker-audience discussion. Elementary school children, secondary school pupils, and college students will participate in the demonstrations. Film, television, and other audio-visual aids will be demonstrated. Various approaches to teaching, such as use of linguistics in teaching writing and in teaching poetry, will be shown. There is no reason why a person who has attended one keynote program should not attend small group meetings and demonstrations related to other keynote programs, if he so desires. However, a person wishing to follow through on the same topic will be able to do so. For instance, a person who is interested in Keynote Program V, Experimental Programs, may attend one of the following demonstrations during the third series: a film on unit type teaching; a demonstration on linguistics as used in the composition classroom; a film for teaching English to sophomores at the university; or a demonstration of teaching procedures sound at almost all grade levels.

Indications seem clear that the 1958 convention will continue the steady progress over the years toward better and significant representation. Included in the Friday programs are about four hundred adult participants. In addition, nearly one hundred students will be involved in the demonstrations. Represented by adult participants are forty-three states and Canada. Numerous other countries will be repre-

sented through persons who have been away on leave and through visitors from overseas.

The greatest gain, to the Second Vice-President, in planning the series, has been the increased recognition of the importance which the National Council of Teachers of English has for so many people. The fact that hundreds of persons, each an outstanding leader in his own field and area, are willing to come from all over the United States and Canada at their own expense, to participate in the NCTE Con-

vention, reveals a professional attitude seldom equaled and surely never excelled. The mere presence on the program of the participants is evidence of the high place held by the National Council of Teachers of English among professional organizations. Special recognition, too, is due to the hard-working local committees. Without their unstinting, unselfish effort, the convention would not be possible.

Helen F. Olson,  
Second Vice-President

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### Forty-Eighth Annual Meeting of the National Council of Teachers of English Pittsburgh, Pennsylvania, November 27-29, 1958

The headquarters hotel will be the Penn-Sheraton (formerly called the William Penn). Requests for room reservations should be sent directly to the hotel. Should there be no rooms left when your request arrives, a room will be reserved for you at one of the other hotels near the Penn-Sheraton.

#### Convention theme:

*Act Well Your Part*

Honour and shame from no condition rise;  
Act well your part, there all the honour lies.

Alexander Pope, *Essay on Man*

**Preregistration:** Preregistration saves \$1.00, as well as time. The preregistration fee is \$2.00; registration at the convention costs \$3.00. When you preregister you may also reserve tickets for the special meal functions. Prices are \$6.00 for the Annual Banquet, \$4.00 for each of the four luncheons, \$3.00 for the PRR Affiliate Breakfast, gratuities included. Your preregistration should be sent before November 15 to Elizabeth Stormfels, 533 Marwood Avenue, McKees Rocks, Pennsylvania. Registration or preregistration of college students who are preparing to teach English costs \$1.00.

#### PRELIMINARY PROGRAM

(Note: The following program is not complete, and may contain some inaccuracies. Names of several major speakers and other participants are not included. The reason is that copy for the NCTE October magazines is due August 1, before some details of the convention can be arranged. Complete and accurate programs will be given registrants at the convention, or may be obtained shortly after November 1, from NCTE, 704 South Sixth Street, Champaign, Illinois.)

This program includes only those meetings which may be of interest to elementary school teachers. Space limitations forbid the listing of many other meetings which will appeal to all who are interested in education in general and English language and literature in particular.

## ELEMENTARY ENGLISH

**Monday, Tuesday, Wednesday, November 24-26**

Meeting of the Executive Committee, 9:00 a.m. - 10 p.m. Monday and Tuesday;  
9:00 a.m. - 5:00 p.m. Wednesday

**Wednesday, November 26**

Meeting of the Commission on the English Curriculum, 9:30 a.m. - 10:00 p.m.

Meeting of the Commission on the Profession, 9:30 p.m. - 10:00 p.m.

**Thursday, November 27**

Opening of Pittsburgh Bicentennial Celebration, 9:00 a.m.

Exhibit of Textbooks and Other Aids for Teaching (continues until Saturday noon)

Registration, 8:00 a.m. - 10:00 p.m. (Registration continues on Friday and Saturday)

Meeting of the Board of Directors, 9:00 a.m. - 12:00 noon.

*(All members of the Council are invited to attend as auditors.)*

Luncheons and Working Sessions of Council Committees, as arranged by their chairmen,  
12:15 p.m. - 3:00 p.m.

Luncheon Meeting of CCCC Executive Committee, 12:15 p.m. - 3:00 p.m.

Annual Business Meeting, 3:15 p.m. - 4:30 p.m.

*(All members of the Council are eligible to participate.)*

**GENERAL SESSION, 8:00 p.m.**

Presiding: Helen F. Olson, Seattle Public Schools,  
Second Vice-President of the Council

Welcome: Calvin E. Gross, Superintendent of Schools, Pittsburgh

Address: "Act Well Your Part," Brice Harris, The Pennsylvania State University,  
President of the Council

Panel: "Highlights of the Basic Issues Conference"

Chairman: Albert H. Marckwardt, University of Michigan

Elementary: Mrs. Alvina T. Burrows, New York University

Secondary: Edward J. Gordon, Germantown Friends School

College: John Gerber, State University of Iowa

**RECEPTION**

Following the General Session, all in attendance are invited to a reception planned by the local committee.

**GENERAL PLAN FOR THE PROGRAMS FOR FRIDAY,  
NOVEMBER 28, 1958**

Series One: 9:00 - 10:15 a.m.: Five Keynote Programs

Keynote Program I: Problems of Design and Structure in the Language Arts Curriculum

Keynote Program II: Interpreting the English Language Arts Program to Teachers, Administrators, and Community

Keynote Program III: Maintenance of Scholarship Commensurate with Individual Abilities

Keynote Program IV: Preparing a Teacher of the English Language Arts

Keynote Program V: Experimental Programs



Series Two: 10:30 a.m. - 12:00 noon: Small-Group Programs Dealing with More Limited Topics within the General Framework of the Keynote Programs

Programs Related to Keynote Program I: I-a, I-b, I-c, I-d, I-e, I-f

Programs Related to Keynote Program II: II-a, II-b, II-c, II-d, II-e

Programs Related to Keynote Program III: III-a, III-b, III-c, III-d, III-e, III-f, III-g

Programs Related to Keynote Program IV: IV-a, IV-b, IV-c, IV-d

Programs Related to Keynote Program V: V-a, V-b, V-c, V-d

Series Three: 3:00 - 5:00 p.m.: Demonstrations and Discussions Growing Out of the Keynote Programs

Programs Related to Keynote Program I: I-1, I-2, I-3, I-4, I-5, I-6

Programs Related to Keynote Program II: II-1, II-2, II-3, II-4, II-5, II-6

Programs Related to Keynote Program III: III-1, III-2, III-3, III-4, III-5

Programs Related to Keynote Program IV: IV-1, IV-2, IV-3

Programs Related to Keynote Program V: V-1, V-2, V-3, V-4

### FRIDAY MORNING, November 28

First Series—9:00 to 10:15 a.m.

#### KEYNOTE PROGRAM I: *Problems of Design and Structure in the Language Arts Curriculum*

Chairman: John J. De Boer, Editor of *Elementary English*, University of Illinois

On Platform and

Introduced: Chairmen of Related Sections: I-a, b, c, d, e, f; I-1, 2, 3, 4, 5, 6

Speakers:

"What Research Tells Concerning an Adequate Language Arts Program, Kindergarten through Grade Twelve"—David Russell, University of California 15 min.

"Important Considerations for the Teacher of Language Arts in the Elementary School"—Helen K. Mackintosh, U. S. Office of Education 15 min.

"Basic Aims in Teaching Language Arts in the Secondary School"—Frances Erickson, Ballard High School, Seattle 15 min.

"Articulation between High-School and College English Courses"—Erwin Steinberg, Carnegie Institute of Technology 15 min.

Recorder: Lebelva Connolly, Arkansas State College, Jonesboro

#### KEYNOTE PROGRAM II: *Interpreting the English Language Arts Program to Teachers, Administrators, and Community*

Chairman: Arno Jewett, U. S. Office of Education

On Platform and

Introduced: Chairmen of Related Sections: II-a, b, c, d, e; II-1, 2, 3, 4, 5, 6

Speakers:

"The Professional Status of the Teacher of English—What It Is and What It Could Be"—Robert Pooley, University of Wisconsin, "Interpreting the Teacher-Training Program"—F. James Rybak, University of Illinois 15 min.

"The Great Books Program and the Teaching of Literature"—James L. Jarrett, President, The Great Books Foundation, Chicago  
"Interpreting the Program to the Public"—Joseph Mersand, Jamaica High School, Jamaica, New York 15 min.

Recorder: Elizabeth Barton, Chilton County High School, Clanton, Alabama

## ELEMENTARY ENGLISH

KEYNOTE PROGRAM III: *Maintenance of Scholarship Commensurate with Individual Abilities*

- Chairman: Elizabeth Graf, Director of Instructional Services, Pittsburgh Elementary Schools
- On Platform and Introduced: Chairmen of Related Sections: III:a, b, c, d, e, f, g; III-1, 2, 3, 4, 5
- Speakers: "Depth and Breadth of Scholarship—Inseparable or Incompatible?"—Kenneth Oliver, Occidental College 15 min.
- "The Problem of Communication between the Gifted and the Less Gifted or Otherwise Gifted"—Lou La Brant, Dillard University, New Orleans 15 min.
- "Establishing and Maintaining High Standards of Achievement in the Small School"—Dorothy Whitted, Supervisor of Instruction, Delaware, Ohio 15 min.
- "Ways in Which Supervision May Contribute toward Dealing More Effectively with Individual Differences Among Students at all Grade Levels"—John McKiernan, State University Teachers College, Geneseo, New York 15 min.
- Recorder: Allen Blow Cook, U. S. Naval Academy

KEYNOTE PROGRAM IV: *Preparing a Teacher of the English Language Arts*

- Chairman: Francis Shoemaker, Teachers College, Columbia University
- On Platform and Introduced: "Preparing the Teacher of English for the Demands of the New Curriculum"—M. Agnella Gunn, Boston University 15 min.
- "Course Requirements, Certification, and Selection of Teachers"—Donald A. Tuttle, Fenn College 15 min.
- "Types of In-Service Programs Valuable to English Teachers"—Grace Elizabeth Wilson, Consultant in Secondary English, Dallas Independent School District, Dallas, Texas
- "What the English Teacher Does to Sustain Life in a Period of 'Science-Above-All' "—Marshall McLuhan, University of Toronto 15 min.
- Recorder: Catherine Ham, University of Chicago

KEYNOTE PROGRAM V: *Experimental Programs*

- Chairman: James R. Squire, University of California
- On Platform and Introduced: Chairmen of Related Sections: V-a, b, c, d; V-1, 2, 3, 4
- Speakers: "Changes in Practice Suggested by Research in Spelling"—Thomas Horn, University of Texas 15 min.
- "Teaching Reading to a Group of Sixty Students"—Willard Solie, North High School, Minneapolis 15 min.
- "New Castle Reading Experimental Program (Visual) Offers New and Startling Research in Reading"—Glenn McCracken, New Castle, Pennsylvania 15 min.
- "New Directions in Secondary School Theater"—Edward C. Cole, Yale University (also represents Speech Association of America) 15 min.
- Recorder: Edna Jones, Redondo Union High School, Redondo Beach California

## FRIDAY MORNING, November 28

Second Series—10:30 a.m. to 12 m.

I-a. *Creative Teaching in the Elementary School*

- Chairman: Helen S. Grayum, Principal, Seward Demonstration School, Seattle
- Speakers: "Creative Teaching of Creative Writing"—Katherine Koch, Philips School, Mishawaka, Indiana 15 min.  
 "Creative Teaching of Dramatics"—Muriel Crosby, Assistant Superintendent and Director of Elementary Education, Wilmington, Delaware 15 min.  
 "Creative Teaching of Literature"—Ruth Strickland, Indiana University 25 min.
- Discussants: Mildred McFarland, Lamond School, Shaker Heights, Ohio  
 Irwin Suloway, Member of NCTE Elementary Section Committee, Chicago Teachers College  
 Henry Fea, College of Education, University of Washington  
 Blanche Trezevant, Tulsa
- Recorder: Joan Carey, Member of NCTE Elementary Section Committee, University of Florida

I-b. *Teaching Language Arts in the Junior High School*

- Chairman: Paul T. Rosewell, Junior High School Supervisor, University High School, University of Nebraska
- Speakers: "Correlated Teaching of Reading, Writing, Speaking, Listening, and Observing"—Mrs. Ruby Lee Norris, Chandler Junior High School, Richmond, Virginia 15 min.  
 "Teaching Creative Writing in the Junior High School"—Carlin Aden, Principal, Hurloff Junior High School, Tacoma, Washington 15 min.  
 "Prod, Praise, Pitch: Producing Results in a Writing Club"—Elaine Pelaez, Allderdice Junior High School, Pittsburgh 15 min.  
 "An Adequate Language Arts Speech Program"—Mrs. Faye Buttle, Brigham Young University 15 min.
- Recorder: Leonard Glassner, Pittsburgh Public Schools, Administration Building

II-b. *Helping the Beginning Teacher*

- Chairman: James H. Mason, Indian Springs Schools, Helena, Alabama
- Speakers: "Problems of the Beginning Teacher"—Mrs. Marguerite Archer, Reading Consultant, Prospect Hill School, Pelham, New York 12 min.  
 "Helping the English Major Get Ready for Student Teaching"—Rhodes R. Stabley, State Teachers College, Indiana, Pennsylvania 12 min.  
 "Ask Your Librarian for Help"—June Berry, Librarian, Brigham Young University 12 min.  
 "Recognizing the Need for Articulation"—William C. Doster, Baptist University, Shawnee, Oklahoma 12 min.  
 "As We See It"—  
     John J. De Boer, University of Illinois, editor, *Elementary English* 2 min.  
     Mary Rose Lowello, Stevens School, Stamford, Connecticut 2 min.  
     Marie Montalbo, Junior High School, Mount Vernon, New York 2 min.  
     Herman C. Baptiste, Peekskill High School, Peekskill, New York 2 min.
- Recorder: Ralph Klein, Leyden Community High School, Franklin Park, Illinois

## ELEMENTARY ENGLISH

II-c. *Using the Mass Media*

- Chairman: William D. Boutwell, Scholastic Publications, New York City
- Speakers: "Curriculum Reflections of Technological Developments on Mass Communications"—William A. Jenkins, University of Wisconsin 15 min.
- "Influence of the Mass Media on the English Classroom"—Louis Forsdale, Teachers College, Columbia University 15 min.
- "Man-Made Landscapes: Art, Technology, and Mass Communication in the English Curriculum"—Patrick Hazard, University of Pennsylvania 15 min.
- "The Mass Media and the Preparation of Teachers"—Robert E. Shafer, Wayne State University 15 min.
- Recorder: Mrs. Alfreda R. Miller, Hialeah High School, Hialeah, Florida

II-e. *Improving Our Newsletters and Bulletins*

- Chairman: George S. Wykoff, Purdue University
- Speakers: "Launching a Local Newsletter"—Helen Throckmorton, Editor, *The Council Reporter*, Wichita Council of Teachers of English 15 min.
- "Launching a State Newsletter"—Viola E. Andrews, Editor, *PCTE Newsletter*, Pennsylvania Council of Teachers of English 15 min.
- Discussants: Harry Crosby, Participating Chairman, former editor, *Iowa English Bulletin*
- Virginia M. Burke, chairman of sub-committee on Newsletters of Affiliates, NCTE Committee on Publications of Affiliates
- Wilmer Lamar, Co-editor, *Illinois English Bulletin*
- Sister M. Sylvia, Editor, *The Newsletter*, New York State English Council
- W. S. Ward, Editor, *Kentucky English Bulletin*
- Recorder: Robert E. Christin, University of Notre Dame

III-c. *Aiding the "Reluctant Learner"*

- Chairman: Althea Beery, Supervisor of Elementary Education, Cincinnati Public Schools
- Speakers: "Aiding the Slow Learner in the Elementary School"—Richard P. Sawyer, Goshen Central School, Goshen, New York 15 min.
- "Report on a Study of the Reading Interests of Slow-Learning Junior-High School Students"—Lorene Novotny, Central Missouri State College 15 min.
- "Motivating the Reluctant Learner"—Marie E. O'Connor, Red Bank High School, Red Bank, New Jersey 10 min.
- "Teaching Macbeth to the Reluctant Learner"—Charles J. Calitri, Benjamin Franklin School, New York City 15 min.
- Recorder: Charles S. McDaniel, Public Schools, Ambridge, Pennsylvania

III-e. *Examining the M. A. as a Teacher's Degree*

- Chairman: Warner G. Rice, University of Michigan
- Speakers: "The M. A. Program Evaluated"—Herbert Schueler, Hunter College 20 min.
- "The Master of Arts Teaching Program at Harvard"—Judson T. Shaplin, Harvard University 20 min.

- Discussants: Francis E. Bowman, Duke University, Editor, *College Composition and Communication*  
 Frederick L. Gwynn, Trinity College, Editor, *College English*  
 Mrs. Pearl S. Budge, Utah State College  
 Austin Wright, Carnegie Institute of Technology  
 Thelma McAndless, Eastern Michigan College
- Recorder: Helen Tangeman, Board of Education, Cincinnati

III-f. *Evaluating Pupil Performance*

(Sponsored by NCTE Committee on Evaluation, Mrs. Luella B. Cook, Chairman)

- Chairman: Ralph Singleton, Oberlin College
- Speakers: "Factors Which Complicate the Problem of Evaluating Pupil Performance"—Carl J. Freudenreich, New York State Department of Education 20 min.  
 "Viewing the Problem in Perspective"—George Winchester Stone, New York University 20 min.  
 "The Semantic Confusion Surrounding the Term *Standards*"—Mrs. Luella B. Cook, Formerly, Minneapolis Public Schools, Minneapolis, Minnesota 20 min.
- Recorder: Dorothy Kell, Baltimore Public Schools

III-g. *Teaching English as All-School Learning*

- Chairman: Angela Broening, Director of Publications, Baltimore Public Schools
- Speakers: "The Gifted and the Slow Learners—All in the English Class"—Allan A. Glatthorn, Abington Township Schools, Abington, Pennsylvania 15 min.  
 "Cutting Across Subject-Matter Barriers in Furthering the English Program"—Neil Erickson, Levittown Public Schools, Levittown, New York 15 min.  
 "The Problem of Teaching the Language Arts-Social Studies Block"—Milton Finkelstein, Wadleigh Junior High School, New York 15 min.  
 "Human Relations—an All-School Emphasis"—Gertrude Noar, National Director of Education, Anti-Defamation League, B'nai B'rith 15 min.
- Recorder: Mrs. N. S. Hearn, Willis High School, Delaware, Ohio

IV-b. *Preparing an Elementary Teacher of the Language Arts*

- Chairman: Mrs. Milacent Ocvirk, Director of English, Ithaca Public Schools, Ithaca, New York
- Speakers: "In Terms of Kinds and Number of Courses"—Mrs. Helen Caskey, University of Cincinnati 15 min.  
 "Successful Classroom Procedures"—Elizabeth Graf, Supervisor of Elementary Education, Pittsburgh Public Schools 15 min.  
 "If She Had a Broomstraw"—Dorothy Kester, Speech Coordinator of Akron Public Schools 15 min.
- Recorder: Lois V. Johnson, Los Angeles State College



## ELEMENTARY ENGLISH

V-a. *Building Language Arts Curricula*

- Chairman: William H. Bristow, Director of Curriculum, New York Public Schools
- Speakers: "What Research Tells"—Miriam E. Wilt, Temple University 20 min.  
 "Ideas as the Basis for the Language Arts Program"—Henry C. Meckel, San Jose State Teachers College 12 min.  
 "A Program of Language Arts Equivalents for the Senior High School"—Robert A. Bennett, Minneapolis Public Schools 12 min.  
 "A Unique Enrichment Program"—Col. Peter R. Moody, Air Force Academy 15 min.
- Recorder: Alvin T. Almer, Morton High School and Junior College, Cicero

V-d. *New Approaches to Developing the Reading Habit*

- Chairman: Robert Carlsen, State University of Iowa
- Speakers: "Developing the Reading Habit in the Elementary School"—Helen W. Painter, University of Akron 15 min.  
 "What Responsibility has the High School English Teacher for Teaching Reading?"—W. Paul Blakeley, Westmar College, Le Mars, Iowa 15 min.  
 "Report on the Construction of a Reading Curriculum for the Junior High Schools in New York City"—Joseph C. Gainsburg, Principal, William Cowper Junior High School, New York 25 min.
- Recorder: Mrs. Arema Kirven, South High School, Columbus, Ohio

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## FRIDAY NOON, November 28

## Luncheon Sessions, 12:15 p.m.

1. *Books for Children*: A luncheon for librarians and teachers in elementary and high schools. Authors of children's books will be guests.  
 Co-chairmen: Bertha M. Bailey and Sister Naomi, S. C.  
 Address: "New Adages for Old," Mrs. Virginia Sorenson, author of Newbery prize-winning *Miracles on Maple Hill*
2. *Conference on College Composition and Communication*  
 Presiding: Robert Tuttle, General Motors Institute, Chairman of CCCC
3. *Journalism*  
 Presiding: J. Allen Figurel, University of Pittsburgh

I-3. *And How Do We Teach Folklore?*

- Chairman: Jerry E. Reed, Denver Public Schools
- Speakers: "The Place of Folklore in the English Curriculum"—Thelma James, Wayne University 15 min.  
 "Folk Materials in Certain Regional Stories and Novels"—Walter Scott Mason, University of Miami 15 min.  
 "The Place of Folklore in the Secondary-School Literature Program"—Miriam B. Booth, Secondary English and Libraries, Erie Public Schools, Erie, Pennsylvania 15 min.
- Demonstration: "Folk Music as a Literary Genre"—J. Barre Toelken, Teaching Assistant in English, State College of Washington, Pullman (A talk illustrated by singing and playing) 25 min.

- Discussants: Jane Dale, Oregon College of Education, Monmouth Oregon  
 Agnes V. Boner, Montana State University, Missoula  
 Gertrude Branon, Spaulding High School, Barre, Vermont  
 Gertrude M. Callahan, Weston High School, Boston  
 Sarah Roody, Nyack High School, Nyack, New York  
 Norbert Geier, College of Saint Teresa, Winona, Minnesota  
 Warren I. Titus, George Peabody College for Teachers, Nashville  
 Beulah Campbell, Appalachian State Teachers College,  
 Boone, North Carolina
- Recorder: Ruth Williams, Woodrow Wilson School, Birmingham

*1-5. How Can We Develop and Maintain Language Skills?*

- Chairman: Robert Hogan, University of California
- Speaker: "What Can We Do about the Spelling Problem?"—Hardy Finch,  
 Greenwich High School, Greenwich, Connecticut, Chairman of NCTE  
 Secondary Section Committee 15 min.
- Demonstration: Showing successful procedures for teaching spelling—  
 Louise Markert, Seattle Public Schools, with children from a  
 Pittsburgh school
- Discussion: (5 min. for initial statement: then general discussion)
- Speakers: "Making Grammar Interesting and Functional"—Vincent M. Allison,  
 University of Wisconsin, Milwaukee  
 "Successful Practices"—Virginia Belle Lowers, Los Angeles Public  
 Schools  
 "Effects of the Spelling Program upon Sophomores, Juniors, and  
 Seniors"—Mrs. Hazel F. Lingo, Senior High School, Topeka,  
 Kansas  
 "Thoughts on Teaching Spelling"—Mrs. Rosemary E. Wagner,  
 Language Arts Coordinator, New York City Schools  
 "Teaching Vocabulary and Spelling in the Junior High School"—  
 Ted Glim, Byers Junior High School, Denver
- Recorder: Martin Kallich, South Dakota State College, Brookings

*1-6. What Are Some Successful Methods of Teaching Poetry?*

- Chairman: J. N. Hook, University of Illinois, Executive Secretary, NCTE
- Speakers: "Poems Should Be Heard, Not Seen"—Richard Corbin, Chairman of  
 Committee on Reading and Study of Poetry, Peekskill High School,  
 Peekskill, New York 15 min.  
 "Command of Poetry by the High-School Student"—Brother Francis  
 Emery, F. S. E., Central Catholic High School, Pittsburgh 10 min.  
 "Poems Suitable for Oral and/or Choric Reading"—Anne Carroll,  
 Consulting Teacher, Philadelphia Public Schools 15 min.
- Demonstration: Led by Anne Sommers, Conroy Junior High School, Pittsburgh 20 min.
- Question and Comment:  
 Shields McIlwaine, Albany State Teachers College, Albany, New York  
 Margaret LeClair, Carnegie Institute of Technology, Pittsburgh  
 Ruth Mathews, Henry Clay High School, Lexington, Kentucky  
 J. E. Sparks, Curriculum Consultant, Los Angeles County Schools
- Recorder: Edna Furness, University of Wyoming

## ELEMENTARY ENGLISH

II-1. *How Can We Interpret Our Program to People of Other Countries?*

- Chairman: Arthur W. Brewington, State Teachers College, Towson, Maryland
- Discussants: (To be given 5 min. each for an initial statement, then free discussion)
- Clara Kessler, Eastern Washington College of Education, Cheney  
 Edward M. Anthony, University of Michigan  
 Pauline Rojas, New York University  
 William K. Archer, Hunter College  
 Thomas G. Moore, Ferguson High School, Ferguson, Missouri
- Recorder: Mary D. Sleator, University of Illinois

II-4. *How Can the Affiliates Help? Buzz Session for Leaders of Affiliates*

- Chairman: John M. Murphy, Central State College, Edmund, Oklahoma
- Resource Panel: Louis A. Haselmayer, Christian English, Iowa-Wesleyan College, Mt. Pleasant, Iowa  
 Viola E. Andrews, Principal, East High School, Erie, Pennsylvania  
 Mrs. Sally Marvin Gruwell, Central High School, Tulsa  
 A. LeMar Hendrickson, Sandy, Utah  
 Edwin L. Nelson, Queen Anne High School, Seattle  
 Mrs. Beatrice L. Bliss, Forest Grove High School, Forest Grove, Oregon  
 Mrs. Pauline M. Adams, Curriculum Coordinator, Uvalde Public Schools, Uvalde, Texas  
 K. J. Johnson, Highland Park Junior High School, St. Paul, Minnesota  
 John C. Corter, Encinal High School, Alameda, California
- Recorder: Mary E. Fowler, Teachers College of Connecticut

II-5. *How Do We Gain Acceptance of Improved Methods of Instruction? Buzz Session for Supervisors, Consultants, and Directors of Curriculum*

- Chairman: Lois M. Grose, Supervisor of Secondary Language Arts, Pittsburgh Public Schools
- Resource Panel: William Evans, Supervisor of English, Pinellas County Public Schools, Clearwater, Florida  
 Stanley E. Huffman, Chairman—State Steering Committee for English, Riverton, Wyoming  
 Paul W. Scheid, Alabama Polytechnic Institute, Auburn  
 Mrs. Lawana Trout, Chairman Instructional Materials, Sand Springs High School, Sand Springs, Oklahoma  
 Hannah Lindahl, Elementary Supervisor, Mishawaka Public Schools, Mishawaka, Indiana  
 Loyd Douglas, Oklahoma State University  
 Grace Huey, Thomas Jefferson High School, San Antonio  
 Naomi C. Chase, University of Minnesota  
 Carlton F. Wells, University of Michigan  
 Jean Sisk, High School Supervisor, Towson, Maryland  
 Helen Bradford, English Chairman of Secondary Schools, El Dorado, Kansas
- Recorder: Charlotta MacCall, Beaver Falls High School, Beaver Falls, Pennsylvania

### II-6. *How Can We Improve Communication Among Teachers, Writers of Textbooks, and Publishers?*

- Chairman: Paul F. Fletcher, Supervisor of Secondary Language Arts, Bristol, Rhode Island
- Speakers:
- "The Publisher's Point of View"—Trevor K. Serviss, L. W. Singer Company, Syracuse, New York 10 min.
  - "The Publisher's Point of View"—Lee C. Deighton, Vice-President in Charge of the Educational Department, The Macmillan Company, New York 10 min.
  - "The Writer Speaks"—John Warriner, Garden City High School, Garden City, New York 5 min.
  - "The Writer Speaks"—Ronald W. Emery, University of Washington 5 min.
  - "As We in the Classroom See the Problem"—Gunnar Horn, Benson High School, Omaha 5 min.
  - "As We in the Classroom See the Problem"—Jean Bartlett, North High School, Akron, Ohio 5 min.
  - "The Librarian as Coordinator"—Eleanor E. Ahlers, Executive Secretary, American Association of Librarians 5 min.
  - "The Librarian's Point of View"—Eleanor Walker, Carnegie Library Pittsburgh 5 min.
- Recorder: Elmer Sager, Public School Inspector, Toronto

### III-1. *Evaluating Pupil Performance*

(Second Session, Sponsored by NCTE Committee on Evaluation)

#### Introduction of Members of the Committee to the Audience

- Chairman: F. James Rybak, University of Illinois
- Speakers:
- "The Committee's Program of Action - A Report"—Karl Snyder, Texas Christian University 20 min.
  - "How Should 'Standards' Be Determined? a Clue for Solving a Vexing Problem"—Mrs. Alvina Burrows, New York University 20 min.
- Discussants: Edward Gordon, Germantown Friends School, Philadelphia  
Mrs. Carrie Stegall, Holliday Public Schools, Holliday, Texas
- Recorder: Mrs. Jean McColley, Kansas State Teachers College, Pittsburg

### III-2. *What Are Some Successful Programs for Overcoming Reading Difficulties?*

- Chairman: Donald Cleland, Reading Clinic, University of Pittsburgh
- Speaker: "Introductory Description of the Work of the Clinic"—Josephine Tronsberg, Assistant to the Reading Laboratory, University of Pittsburgh 10 min.
- Demonstration: "From the Pittsburgh Reading Laboratory"
- Discussion led by Chairman and Panel:
- "Teaching Reading Through Television"—Alma S. Bates, Alabama Educational TV Network, Birmingham
  - "Reading Problems at the Secondary Level"—Bessie Ruth McAbee, Hillsborough County Public Schools, Tampa, Florida
  - Mrs. Rosemary Wilson, Curriculum Office, Philadelphia Public Schools
- Recorder: Daisy Waller, Parkersburg, West Virginia

## ELEMENTARY ENGLISH

IV-1. *What Is at the Heart of Raising Professional Standards?*

- Chairman: Eugene E. Slaughter, Southeastern Oklahoma State College
- Speakers: "Teacher-Preparing Institutions"—Donald R. Tuttle, Fenn College 15 min.  
 "Certification of Teachers"—Guy A. Curry, Jr., Associate Secretary, National Commission on Teacher Education and Professional Standards, National Education Association 15 min.  
 "Accreditation of Schools and Colleges"—W. Earl Armstrong, Director, National Council for Accreditation of Teacher Education 15 min.  
 "Qualifying Examinations for a Teacher's Certificate"—Richard Braddock, State University of Iowa 15 min.
- Discussants: John McKiernan, State University Teachers College, Geneseo, New York  
 Vern Wagner, Wayne State University
- Recorder: Margaret Ann Thomas, Hackensack, New Jersey

IV-2. *Co-operative Reading Program: National Council of Teachers of English with International Reading Association*

- Chairman: Nila Banton Smith, New York University
- Demonstration with Fourth Grade Children:  
 "Teaching Reading as a Thinking Process"—Russell G. Stauffer, University of Delaware
- Discussants and Evaluators:  
 Angela M. Broening, Baltimore Public Schools  
 Althea Beery, Cincinnati Public Schools  
 J. Allen Figurel, University of Pittsburgh  
 Henry A. Bowman, Sacramento State College  
 James I. Brown, University of Minnesota
- Recorder: Catherine Beard, Austin Peay State College, Clarksville, Tennessee

V-4. *What Teaching Procedures Are Sound at Almost All Grade Levels?*

- Chairman: M. Agnella Gunn, Boston University
- Brief Introductory Talk: "Why? What? How?"—M. Agnella Gunn 10 min.
- Demonstrations of the Teaching of Writing: (Teachers and some of their students)  
 Grade 5: Margaret Keyser Hill, Chatham College 25 min.  
 Grades 11-12: Diantha Riddle, Allderdice School, Pittsburgh 25 min.  
 Grade 13: Richard S. Beal, Boston University
- Discussion: "As We See It"  
 A primary teacher—Dorothy Nesbit, Murraysville, Pennsylvania  
 A teacher of intermediate grades—Gladys Cleland, Mr. Lebanon, Pennsylvania  
 A junior high school teacher—Dorothy Miller, University of Pittsburgh  
 A senior high school teacher—Florence C. Guild, Ginn and Co.  
 A senior high school teacher—Gertrude Callahan, Weston High School, Weston, Massachusetts  
 A college teacher of creative writing—Olive Niles, Springfield, Massachusetts
- Summing Up by Chairman
- Recorder: James C. Craig, University of Pittsburgh



• FRIDAY EVENING, November 28

Annual Banquet

7:00 p.m.

Presiding, Jerome W. Archer, Marquette University

Selections from the Stephen Foster Pageant, South Hills High School

Address: Robert S. Hillyer, Pulitzer Prize poet

Address: Edward A. Weeks, Editor of the *Atlantic Monthly*

• • •

SATURDAY MORNING, November 29

PRR-Affiliate Breakfast

7:45 a.m.

(For all NCTE public relations representatives and officers of NCTE affiliates. Informal program, befitting the hour. Presiding: J. N. Hook, Executive Secretary of the Council.)

• • •

Section Meetings

Elementary Section

9:00 - 11:15 a.m.

Chairman: Elizabeth Guilfoile, Cincinnati Public Schools, Chairman of the Elementary Section

The R's in the Language Arts

A. Speaker: "Respect for the R's," Helen K. Mackintosh, U. S. Office of Education

B. Symposium:

Jane Ragland, Moderator, Lecturer in Extension, Miami University

"They Learn as They Write": Mrs. Alvina T. Burrows, New York University

"They Learn as They Read," Mildred Dawson, Sacramento State College

"Children Choose Their Books," Audrey Dickhart, University of the State of New York, New Paltz State College

"Children Write Their Books": Gladys Merville, Norfolk City Schools, Norfolk, Virginia

C. Demonstration:

"Children Share Their Books": Agnes Krarup, Director, School Library Services, Pittsburgh Public Schools with

Esther Bialer, Librarian, and group of sixth grade children from Holmes Elementary School

# Windows on the World

## The Popular Arts in the Classroom

Edited by IRIS VINTON



Iris Vinton

### Fall Round-up

Once again campers are home from the hills and vacationers home from the sea. Back-to-school posters have blossomed on walls and boards. The summer replacements in radio and TV have gone into hibernation and the winter diversissements put on display.

A last minute check with the networks revealed that there will be little that is new for children on national programs. ABC-TV will continue the *Mouseketeers* (Monday through Friday, 5:30 - 6 p.m., local time); *The Adventures of Sir Lancelot* (Tues., 5 - 5:30 p.m., local time); *The Lone Ranger* (Sun., 5:30 - 6 p.m., local time); *Broken Arrow* (Tues., 9 - 9:30 p.m., EST); *Wild Bill Hickok* (Wed., 5 - 5:30 p.m., local time); *Circus Boy* (Thurs., 7:30 - 8 p.m., EST); *The Buccaneers* (Fri., 5 - 5:30 p.m., local time); *Zorro* (Thurs., 8 - 8:30 p.m., EST); *Rin Tin Tin* (Fri., 7:30 - 8 p.m., EST); *Woody Woodpecker* (Thurs., 5 - 5:30 p.m., local time).

Neither NBC-TV nor CBS-TV appear to be making a special effort to reach the ears and eyes of the small fry with national programs. The target for most of their programs is the whole family or adults. However, NBC-TV will continue *Captain Kangaroo*, and *Leave It To Beaver* has shifted from CBS to NBC.

Anyone who entertained the notion that the Western was ready for the boneyard could not have fallen into greater error. The Western is a colt (no pun intended) and friskier than ever. Disney even promises us repeats of the immortal Davy Crockett. As someone said, "Coonskin caps are what kill the Crockett craze during the summer. But Davy will be back when the leaves begin to fall."

NBC-TV started a "new authentic Western

series," called *Bat Masterson* on Wednesday, October 8. It is a filmed series based on the biography of the U.S. marshal, Indian scout and gunfighter, written by Richard O'Connor who also wrote *The Guns of Chickamauga* and *Company Q*.

*Wagon Train* returned on the first of October with a series of episodes and continues in the Wednesday (7:30 - 8:30 p.m., NYT) time-spot.

ABC-TV brought in three new ones in the fall round-up: *The Rifleman*, about family life on an early ranch of the Old West (Tues., 9 - 9:30 p.m., NYT); *Lawman*, which the advance releases called "a fiery new adult Western series by Warner Bros.," (Sun., 8:30 - 9 p.m., NYT); and the *Rough Riders* (Thurs., 9:30 - 10 p.m., EST).

This last series, which centers on three men seeking a new life in the West after the Civil War, can be correlated with reading in the post-war times and up to Teddy Roosevelt and the Rough Riders of the Spanish-American War. The *Signature Books* of Grosset and Dunlap have biographies for 8-to-12-years-olds of men and women important in the Civil War and after era. The *Landmark* series of Random House has a number of books suitable for youngsters around ten years old on historical events of the times.

The Sam Goldwyn, Jr., movie, *Proud Rebel*, a touching and beautifully filmed story of a Southerner and his young son after the War, makes its appearance in book form. Children belonging to the Arrow Book Club in their

Miss Vinton is Director of Publications for the Boys' Clubs of America. She is also the author of many books, stories, and plays for children.

schools can buy it themselves. These paper backs of the Arrow Book Club (and, of course, the Teen-Age Book Club) are well within the nickels-and-dimes budget of the blue-jean Crowd.

For teachers who have not yet become acquainted with the Arrow Book Club, information may be obtained by writing the Club at Scholastic Magazines, 33 West 42nd Street, New York, N. Y.

Here are two new books that bear on the Civil War in entirely different ways:

*Mystery of the Vanishing Stamp.* By Christine Noble Govan and Emmy West. Illustrated by Irv Doctor. 192 pp. New York: Sterling Publishing Company. \$2.50. (Ages 8 - 12).

A group called the Lookouts find an Old Civil War stamp, belonging to one of the member's grandfather, and take it to be appraised by a dealer. From this point on, a good mystery and much excitement develop.

*The Perilous Road.* By William O. Steele. Illustrated by Paul Galdone. New York: Harcourt, Brace and Company. \$2.95.

Young Chris Brabson, who hated the Union soldiers, reported a Yankee supply train to the Confederates only to learn that his own brother was aboard. This particular theme has been presented many times for teen-age and adult readers, but seldom for the child in elementary school.

If reading about Rough Riders takes the children into the West Indies, it is not enough to know about John Paul Jones in Revolutionary times, Stephen Decatur in the War of 1812, the storming of San Juan Hill in the Spanish-American encounter, and all the rest about smugglers and pirates. (Incidentally, watch for the release of the motion picture, *John Paul Jones*, that will bring the great American naval hero to the screen.) The Indies today are vastly exciting. There are not too many books for young people on the subject, but one of the newest and best is *Growing Up In Puerto Rico*

by Dorothy Lea McFadden (144 pp. Silver Burdett Company, Morristown, New York). Although it is a factual account, it has a delightful narrative quality. The photographs are wonderfully good.

As long as the interest of children rides high in TV Westerns, there is no reason some of that interest can not be captured by reading. Here is a new book with special value for the 8 to 12's:

*Pancho, A Dog of the Plains.* By Bruce Grant. Illustrated by Paul Galdone. 192 pp. Cleveland and New York: The World Publishing Company. \$2.75.

Pancho, the big black shepherd dog, guarded the Apache-raided stage station in southwest Texas until the Rangers arrived. This story is based on an historical episode of the 1880's.

With Alaska reaching statehood, much general attention has been focused on that northern land. *Bold Journey*, the true adventure series, (ABC-TV, Mon., 8:30 - 9 p.m., EST) started its third season with an Alaskan adventure about bears. There will undoubtedly be other adventures in the 49th State later.

One of the new books, and an excellent one, on arctic lands is:

*The Arctic Tundra.* By Delia Goetz. Illustrated by Louis Darling. 64 pp. New York: William Morrow and Company. (8 - 12)

Girls will come into their own on October 16 when CBS-TV presents its musical version of *Little Women* on an hour show, 8:30 - 9 p.m., EST.

Another "special" is *Swiss Family Robinson* which is to be telecast live over NBC-TV on October 12 from 6:30 - 7:30, NYT.

Note: The Women's National Book Association continues to sponsor this feature as one of its educational projects. It was decided, however, that the bibliography which usually followed the text should be omitted and that pertinent new books on subjects allied with the various mass media programs and materials should be mentioned in context.



Mabel F. Altstetter

# BOOKS FOR CHILDREN

Edited by MABEL F. ALTSTETTER

*Mabel F. Altstetter, Chairman, Department of English, School of Education, Miami University (Ohio); lecturer and writer in the field of CHILDREN'S BOOKS AND READING; Editor, Adventuring with Books, 1956.*

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

## Fiction

*Holding the Fort with Daniel Boone.* By Enid LaMonte Meadowcroft. Illustrated by Lloyd Coe. Crowell, 1958. \$2.75. (8-12).

Life in Boonesborough is seen through the experiences of children of assorted ages, and while Daniel Boone is the hero he is also the father, uncle, and friend and gains life-likeness because of these relationships.

The hardships of frontier life are convincing but not sentimentalized. The lack of comforts that modern children know is made natural as the families who live in the settlement provide themselves with clothes from fur and skins and buffalo wool. Food is a major problem even in peaceful times and when the Indians attack the fort there is genuine distress. Drama is always present because of danger. Children will especially enjoy the kidnapping of three girls by the Indians, the capture of Daniel Boone on a salt-making expedition, and a two weeks' siege of the fort by Indians. A fine addition for the middle grades to books on frontier life.

A

*Magic Fingers* By Lucille Mulcahy. Illustrated by Don Lambo. Nelson, 1958. \$2.75. (9-12).

This is a story of modern pueblo life with a mixture of ancient ways and beliefs and modern problems that beset Indians on a reservation. Natachee, an orphan, lives with her grandmother and cares for her while her brother Robert attends the university. Grasshoppers ruin the crops and Robert is accused of stealing the most prized possession of the Pueblo Indians of Isleta, a cane given to them by Abraham Lincoln. Under the stress of events, Natachee learns from her grandmother how to make pottery to sell to the Harvey gift shops. She finds that she has the same magic touch and skill that made her grandmother's bowls collectors' items. The reader learns much about the processes of pottery making, from the selection of the clay to the finished product and he shares with Natachee the lesson which she learns from grandmother that evil and hate in the heart of the potter can destroy the beauty of



Margaret Mary Clark

*Magic Fingers*

creation.

The cane is found and Robert is vindicated of course but the brother and sister are wiser and more understanding because of the suffering they have endured. This is a book rich in the ways of an ancient people and universal human values.

A

*Strangers in Skye*. by Mabel Esther Allan. Criterion, 1958. \$3.50. (12-15).

The locale alone makes this teen-age novel worth reading. Add to that the trials and pleasures of managing through the summer months a youth hostel, an irascible old man who resents the coming of strangers to the island, a wholesome love story involving two couples, a villain, and you have an attractive book. The writing is good, the plot creditable and the characters well-drawn. The chill mist, the mountains and lakes of this northern Scottish island are real. There is need for more of this kind of writing.

A

*Houseboat Girl*. Written and illustrated by Lois Lenski. Lippincott, 1957. \$3.00. (8-12).

Lois Lenski has added another to her list of excellent regional stories. This time she has selected life on the Mississippi in a houseboat. As usual, the author gathered her material by living in the area and spending six weeks living in a houseboat. Her characters are drawn from people she came to know. It would seem that

the life of floating freely would be almost idyllic, but there are many problems. Fishing provides an uncertain living and the jealousy of the shore people adds to the difficulties of life which would seem to the casual observer to be carefree.

The story is told with nine year old Patsy as the central figure and the reader lives through good times and bad as Patsy did. The

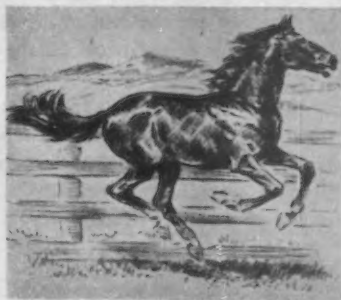
*Houseboat Girl*

mores of the river people, their fierce pride, their skills and resourcefulness all come alive. The illustrations are an integral part of the book.

A

*That Colt Fireplug*. By Belle Coates. Illustrated by Wesley Dennis. Scribner, 1958. \$2.50. (6-10).

From Wesley Dennis' spirited illustration on the jacket to the very satisfying ending, here is a good horse story for the in-between

*That Colt Fireplug*



years. The plot is simple but life on a horse ranch in Lower California stands out clearly. The love of two children for a lonely, frightened colt sets the mood of the book. They needed no assurance that the weak little fellow they had bought for five dollars was the descendant of valiant firehorses. They loved him and knew him worthy of their love.

Good writing makes the drought so vivid that one can almost hear the rustle of the dry leaves. The empty wells, the worry about survival, the constant fear of a brush fire are made very real. When the fire does come, Fireplug proves equal to the trust that the children have in him.

In addition to a good story and beautiful illustrations, the book is notable for its clear print and excellent paper. Reinforced stitching and a cover that can be cleaned with a damp cloth are important because the book is sure to be handled by many children.

A

### Picture Books

*My Dog and I.* By Nancy Lord. Pictures by Paul Galdron. Whittlesey, 1958. \$2.25. (4-8).

Anything can happen when a very large dog and a very small boy belong to each other. Their adventures ranged from rescuing a bird from an advancing train and a kitten from a burning house to bringing discipline and order to the hungry occupants of the lion house at the zoo.

The story is told in rhyme but the words are hardly necessary, for the delightful pictures which are two-thirds of the book tell the tale with gay seriousness.

Roaming is over for the two friends at the end of the book, but children will find it thoroughly satisfying to know that six puppies have arrived to provide amusement inside the house for a very small boy and a very large mother dog.

A

*The Acorn Tree.* Story and Pictures by Valenti Angeli. Viking, 1958. \$2.50. (5-8).

The sight of a tree filled with the most beautiful acorns Bluejay had ever seen set him to work to garner them all for his own selfish use. He screamed at the birds, the squirrels, and the chipmunks, who were helping themselves. Every effort at hiding his treasure proved futile because the other creatures always found the acorns no matter how cleverly Bluejay concealed them.



*The Acorn Tree*

At last he had a solution; there was a hole in the trunk of the tree and Bluejay worked until he was exhausted putting acorns into the hole. He fell asleep and dreamed of his stored bounty. When he awoke he heard a violent commotion at the foot of the tree as the woods creatures quarreled over a great pile of acorns. Then he realized that in his greed and anxiety to hoard for his own selfish ends he had unwittingly sent down the hollow trunk of the tree his precious acorns and that they had come out of a hole at ground level. Bluejay realized that he had played a joke on himself and he philosophically decided that by sharing there were enough for all.

The illustrations, especially the end papers, are noteworthy. Bold figures in jay blue make the book attractive. The stitching may "give" if the book is handled as much as it deserves to be.

A

*Droopsi.* Written and illustrated by Virginia Kahl. Scribner, 1958. \$2.50. (5-9).

Perhaps Miss Kahl's latest book does not

have quite the charm of *The Dutchess Bakes a Cake* but is true Kahl both in story and pictures, and that is enough to recommend it.

The locale is Bavaria and the story is con-



*Droopsi*

cerned with the rivalry of two villages. The boy, Droopsi, lived in the village of Pfeffernusenhofen with his brothers and sisters and he had a consuming desire to play the concertina. He made horrible sounds instead of music but on the day of the contest between the villages, Droopsi with the unwitting assistance of his cat, Schnurtli, led his village to triumph. A hilarious story which adults will enjoy reading to children and which children will love to hear.

A

*Somebody's Else's Nut Tree.* By Ruth Krause.

Pictures by Maurice Sendak. Harper, 1958. \$2.00. (3-7).

The seventeen tales in this small book grew out of words which Miss Krause heard children say. She has reworked the expressions into forms that give insight into the poetic feelings of children with delightful flights of fancy. This is a read-aloud book, for the strong rhythm needs a voice to bring out the beauty of the

writing. The Sendak illustrations make a perfect complement for the writing.

Should be ordered in a library binding because the paper-covered boards will not stand up under wear. A

### *Folklore*

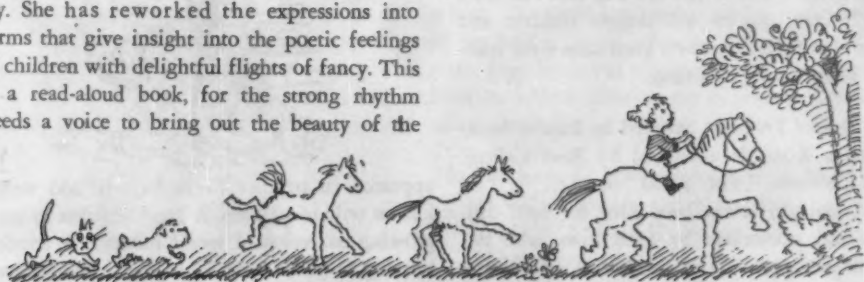
*Swiss-Alpine Folk Tales.* Retold by Fritz Muller-Guggenbuhl, translated by Katharine Potts. Illustrated by Joan Kiddell-Monroe. Oxford, 1958. \$3.50. (8-12).

There are few collections of folk tales from this region, and that makes this volume welcome. There is evidence of considerable scholarship in the range and choice of content which begins with a well-told account of the great hero, William Tell. This is followed by stories that weave in and out of the mountain country as legends, dwarf stories, fairy tales, and legends of the saints of the early Christian Era. There



*Swiss-Alpine Folk Tales*

is a shadowy outline of the culture and history of the high country and all the tales show a sturdiness and vigor which characterize the people of the mountains. The illustrations are



*Somebody's Else's Nut Tree*

interesting because they have at the same time a dream-like quality and strength. They are a happy accompaniment to the tales.

A

*Old Italian Tales.* Retold by Domenico Vittorini. Illustrated by Kathryn L. Fligg, McKay, 1958. \$3.00. (8 to adult).

There can never be too many good books of folk and fairy tales. The teller of these tales, an Italian scholar, he has selected twenty stories both ancient and modern. He has stressed those tales in which the psychological and



*Old Italian Tales*

human elements predominate rather than emphasizing witchcraft and other forms of the supernatural. The stories are well told and their fine literary quality will delight children and adults having a need for a good source for reading aloud and storytelling.

A

*The Buried Treasure.* Selected by Eulalie Steinmetz Ross. Illustrated by Josef Celleni. Lippincott, 1958. \$3.00. (6-10).

A real service has been done for both children and storytellers by Miss Ross, who has gathered some of the best stories from the *Picture Tales* series. Because this series is now

out of print the service is doubly valuable. Russia, Spain, Scandinavia, India, Mexico, Italy, France, Holland, China, and Japan are repre-



*The Buried Treasure*

sented in this collection of twenty-two stories. The black and white drawings are fresh and engaging.

*Spanish Fairy Tales.* Retold by John Marks. Illustrated by Roberta Moynihan. Knopf, 1958. \$3.00. (8-12).

The author, who spent his childhood in Spain, has a real feeling for the ten stories he has collected and retold. Enchantment and imagination color all of them. Ancient sources were explored and their treasures recaptured for modern children. Most of the stories have not



appeared in popular form before and were known only to scholars. A good addition to our growing collection of world folklore. A sturdy binding in yellow and blue gives an attractive appearance to the book.

A

**Science**

*Engineers Did It!* by Duane Bradley. Illustrated by Anne Marie Jauss. Lippincott, 1958. \$2.95. (9-12).

From the building of the pyramids to the Brooklyn Bridge, men have found a way to surmount obstacles, and this is the fascinating story of their achievements. Other great undertakings include the Hanging Gardens of Baby-



*Engineers Did It!*

lon, Greek temples, Roman roads and buildings, Julius Caesar's bridge across the Rhine, church architecture, Eddystone lighthouse, the tunnel under the Thames, and the Atlantic Cable. Each well told narrative brings out the tremendous problems met and solved. The book would be especially useful as a supplement in social studies of ancient times.

C

*Science In Your Own Back Yard* by Elizabeth K. Cooper. Illustrated by the author: Harcourt Brace, 1958, \$3.00. (10-14).



*Science In Your Own Back Yard*

Chapter headings such as "Exploring the yard on your stomach" and "Exploring the yard on your back" should alert any young reader to new interest in the world of nature. The author uses a direct and informal approach as she suggests the multitude of interests to be investigated, in rocks and soil, plants and seeds, insects, spiders, worms, birds and many other topics. There are many experiments together with just enough suggestions to stimulate a junior researcher to proceed on his own. This is excellent material for nature observation and exploration, and contains many ideas for individual or classroom projects such as earth worm farms, ant villages, spider web collections, flower preservation, seed experiments and simple weather forecasting instruments.

C

*Snow Tracks* by Jean George. Illustrated by the author. Dutton, 1958. \$2.50. (6-8).

An unusual and delightful nature "detective story" for younger children! From the time an old white-footed mouse starts off in new fallen snow to his cache of food, other small animals



*Snow Tracks*

follow in pursuit. Many prints accumulate on the snow and suspense builds as the foot prints of a boy add to the number, and later those of a bear. The little boy reaches home just ahead of the bear with the rescued mouse safe in his arms. Fine black-and-white drawings make this book an artistic achievement as well as a good nature story.

C

*The Telescope* by Harry Edward Neal. Illustrated with drawings and photographs. Messner, 1958. \$3.50. (12 and up).

"Here, from pre-Galileo to post-Sputnik, is the complete storyman's need for an eye to

the heavens" and Mr. Neal gives informal and vivid pictures of men who invented and improved the telescope and built some of the great



*The Telescope*

observatories. In addition to excellent information for the amateur, including how to make a dollar telescope. Appendices include a listing of the world's largest telescopes, firms carrying construction materials, sources of further material, and an excellent bibliography. The book was written for teenagers but younger children are also finding the subject an absorbing one, and this book with its well rounded presentation should be popular. C

*Deep Treasure* by Elizabeth Olds. Illustrated by the author. Houghton Mifflin, 1958. \$3.00, (8-11).

*Deep treasure* is oil and the story of its origin goes back to prehistoric times. The ancients made use of surface oil, but the science of drilling deep in the earth to obtain it is a comparatively recent one. In a beautiful



*Deep Treasure*

color-illustrated book Elizabeth Olds traces the story of oil to most recent developments in processing and distribution. The attractive picture-book format should capture the interest of a wide range of readers. C

*Wild Animals of the Far West* by Adrian Stoutenburg. Illustrated by Ruth Robbins. Parnassus Press, 1958. \$3.75. (9-14).

Wild creatures west of the Continental Divide, from tiny shrews to mammoth whales, are described in considerable detail as to habits, size, enemies, and locale. The information on over 100 species is enriched with frequent anecdotes which adds to the reading interest. The book is most attractive with a wealth of animal



*Wild Animals of the Far West*

pictures and marginal drawings in two colors. It offers a worthwhile supplement to the study of the west as well as good nature information. C

### *Water, Water Everywhere*

*Water* by Ivah Green. Illustrated with photographs and diagrams. Coward-McCann, 1958. \$3.50. (9-13).

Here is an excellent book for conservation, in which the water cycle is described for an older group, together with the ways in which man tries to control water. Protection of land from soil erosion, from flood and drouth, is effectively presented. There are outstanding photographs and diagrams, almost all from Government services, which illustrate the use of good conservation practices contrasted with

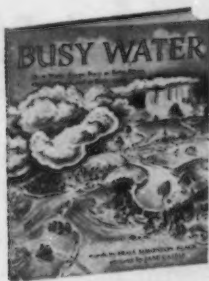


the disasters that occur when they are not followed. From the use and control of water to the fun of water sports, the author covers a wide range of material in a stimulating way.



*Water*

*Busy Water*, by Irma Simonton Black. Illustrated by Jane Castle. Holiday House, 1958. \$2.50. (6-8).



"From brook and river to ocean  
Go the drops of rain.  
Up to the clouds, back to the hill  
Down they fall again."

In these four lines of *Busy Water* the author climaxes her story of the water cycle for little

children. She describes not only the nature pattern but the usefulness of water to people in homes and industries as it follows its course to the ocean. Lively illustrations in hues of blue and green add to the simple rhythmic text which conveys a generous amount of information briefly and appealingly for primary children.

#### HAPPY THINGS

I love happy things—  
For instance, a mother dog with puppies,  
Or a mother fish with guppies,  
Mother frogs with pollywogs,  
A mother cow with a little calf  
(Baby animals make me laugh).  
I love happy things!

Kathleen Russell, Grade 2  
San Diego City Schools

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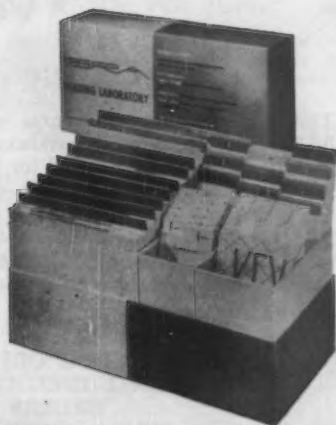
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For more information, write to Department VF.



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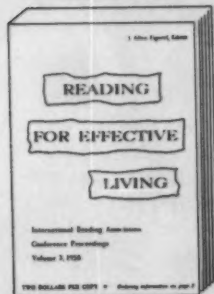
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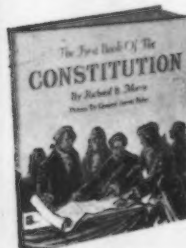
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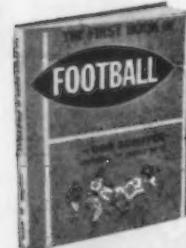
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